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EDMOND AMATEIS

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Secondly the book is a guide for the letterer and the layout man. Its numerous type faces can serve as inspiration for lettering of many kinds. Demonstrations show how the letterer and layout man can use the book. The spiral binding permits placing the book in an upright position as shown in the photograph.

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The Bulletin Board

A MONTHLY SURVEY OF OPPORTUNITIES IN THE ARTS

Where to Exhibit

Baltimore to El Paso Mar. 1, '41-Sept. 1, '42 Southern Printmakers Society Sixth Rotary

Open to all graphic artists. Dues \$3.00 per year. Registration must be made before Jan. 1st to receive Arthur Wm. Heintzelman's presentation print for 1941. For information write to: Frank Hartley Anderson, Secretary, Mt. Airy, Georgia.

Brooklyn—Jan. 18-Feb. 2 Annual Water Color Exhibition by Brooklyn Artists Brooklyn Museum

Open to all artists living in or having studios in Brooklyn. Media: water colors, gouache, pastel. No fee. Jury. For complete information write: Dept. of Paintings, Brooklyn Museum, Brooklyn, N. Y.

Dallas—Feb. 2-15 Texas General Exhibition Dallas Museum

Open to all Texas and Oklahoma artists. All Media. No entry fee. Prizes amounting to \$300. Entry blanks received to Jan. 22; exhibits must be in by Jan. 27. For entry blanks and information write: Richard Howard Foster, Director, Dallas Museum, Dallas, Texas.

East Orange, N. J.—Mar. 1-31 N. J. Water Color and Sculpture Soc. 2nd Annual Exhibition Art Center

Open to all New Jersey artists. Media: sculpture and water color. Entry blanks received through Feb. 26; Exhibits by Mar. 1. For blanks and information write: Kent Coes, 28 Gates Avenue, Montclair.

Hagerstown, Md.—Feb. 1-28 Cumberland Valley Artists' Annual Washington Co. Museum of Fine Arts

Open to artists residing in Cumberland Valley. Media: sculpture, drawings, prints, oil, water color and pastels not previously exhibited in Hagerstown. Jury. Prizes: 1st, \$25; 2nd, \$15. Entry cards must be in by Dec. 31; works received by Jan. 15. For blanks and complete information, write: Dr. John R. Craft, Dir., Washington County Museum of Fine Arts, Hagerstown, Maryland.

Los Angeles—Jan. 1-31 24th Annual, Camera Pictorialists Los Angeles County Museum

Open to all. All photographic media (no hand-colored entries). Fee: \$1. Jury. Prizes and awards. Entry cards and exhibits must be received by Dec. 1. For cards and information write: Art Dept., Los Angeles County Museum, Exposition Park, Los Angeles, Calif.

Philadelphia—Jan. 26-Mar. 1 Pennsylvania Academy's 136th Annual Exhibition in Oil and Sculpture Penn. Academy of Fine Arts

Open to all American artists. Media: oil and sculpture. (Entries must not have been shown previously in Philadelphia.) No fee. Jury. Cash awards, purchase prizes and medals. Entry cards received through Dec. 31. Expressed sculpture to New York must be received by Dec. 30; paintings by Jan. 2; works sent to Philadelphia must be received by Jan. 4. For complete information and entry blanks write: Joseph T. Fraser, Jr., Sec'y, Pennsylvania Academy, Broad & Cherry Streets, Philadelphia.

Where to Exhibit

New York—Jan. 6-27 Annual Exhibition, Nat'l Association of Women Painters and Sculptors Argent Gallery

Open to members only. Membership fee \$2.00. All media. Prizes totalling \$1,500. Exhibits received December 26. For information write: Miss Josephine Droegge, Argent Galleries, 42 W. 57, New York.

San Francisco—Jan. 21-Feb. 18 Annual Exhibit of Drawings and Prints San Francisco Museum

Open to all American artists who have not exhibited at the Museum during past 6 mos. Media: drawing, etching, block printing, lithography, engraving, monotype. No fee. Jury. Cash awards. Entry cards received through Dec. 15; exhibits received through Dec. 30. For information and entry cards write: Dr. Grace McCann Morley, Dir., San Francisco Museum, Civic Center, San Francisco, Calif.

Washington—Mar. 23-May 4 Corcoran Biennial of Contemporary American Painting Corcoran Gallery

Open to all American artists. Medium: oil. No fee. Jury. Prizes: \$5,000. Entry cards must be received by Feb. 18, exhibits must reach Washington by Mar. 3, or New York by Feb. 25. For blanks and full information write: The Corcoran Gallery of Art, Washington, D. C.

Washington—Dec. 6-Jan. 20 Washington Water Color Club Annual Water Color Club

Open to all artists. Jury. Fee of \$1 for non-members. Media: water color, pastel, prints. Cash awards. Entry cards by Dec. 2; exhibits by Dec. 6. For entry cards and complete details write: Mrs. Frances Hungerford Combs, Sec'y, 3820 Kanawha St., N. W., Washington, D. C.

Washington—Feb. 1-23 Washington Society of Miniature Painters, Sculptors and Gravers Washington, D. C.

Open to all American artists. All media. Fee: \$1 for non-members. Jury. Entry cards received to Jan. 25; exhibits to Jan. 27. For entry cards and information write: Mary E. King, Sec'y, 1518 28th Street, N. W., Washington.

Wolcottville, Ind. American Monotype Society's First Traveling Exhibition

Open to all artists joining Society—membership \$3. At least two prints by each member will be exhibited during show's year of travel. Entries must be received by Dec. 1. For entry blanks and prospectus write to Paul W. Ashby, Wolcottville, Ind.

Youngstown, O.—Jan. 1-26 Sixth Annual New Year Show Butler Art Institute

Open to artists living in Ohio, Pennsylvania and West Virginia, or former residents of those states. Media: oils and water colors. Entry Fee: \$1.00 for each class. Entries must be received by December 8, 1940. Prizes totalling \$520 will be awarded. For information and entry blanks write: Ruth Baldwin, 607 Union National Bank Building, Youngstown, Ohio.

Competitions

U. S. Section of Fine Arts Announces Many Important Competitions Water Color Paintings for Marine Hospital Decoration

Open to all American painters. Media: water color, tempera, gouache or a combination of these media. \$6,000 for purchase of 200 water colors (\$30 each) for decoration of Carville, Louisiana, Marine Hospital; \$3,000 for purchase of 100 water colors (\$30 each) by the Carnegie Corporation of New York for decoration of 26 Marine Hospitals throughout the country.

Mural Painting to Commemorate Concert by Marian Anderson at the Lincoln Memorial

Open to all American artists. Media: fresco, tempera, oil on canvas or other suitable media. The amount to be paid for the mural painting is \$1,700 which must cover all costs of materials, execution and installation of the mural.

Mural Decoration of the Los Angeles, California, Terminal Annex

Open to all American artists resident of or attached to the states of Calif., Ariz., Colo., Idaho, Mont., Nev., N. M., Ore., Utah, Wash., and Wyoming. Media: fresco or tempera. For eleven mural paintings \$14,400 is to be paid—which must cover the complete cost of execution of the decorations.

One Mural Painting in the War Department Building

Open to all American painters. Media: fresco or tempera. Prize-winning mural shall be executed on the wall in the building. The sum of \$12,000 will be paid for the mural, such amount to cover all costs of designing and executing the mural.

Two Sculpture Groups and One Sculpture Relief for the War Department Building

Open to all American sculptors. The amount to be paid for models for each of the two sculpture groups is \$24,000. This amount must cover all costs of designing, execution and delivery of models. The amount to be paid for the model of the relief is \$15,000. This amount also must cover all costs.

Detailed information regarding all of the above competitions is contained in Bulletin No. 22 "Announcement of National Competitions." You may secure this by writing to: Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

10th Annual All-America Package Competition

This competition, under the auspices of Modern Packaging Magazine, is open to all designers, package suppliers, machinery manufacturers, package-using firms and others responsible for the creation of the package or display. All entries must be in by January 6. Jury. Award plaques. For complete details write: 1940 All-America Package Competition, 122 E. 42 Street, New York.

Design a Candle

The Manhattan Wax & Candle Co., Inc., 200 Fifth Avenue, New York, is conducting a competition to secure new designs for candles for every occasion. Entries must be in by January 15. Prizes totalling \$150 will be awarded. Jury: George B. Bridgman, Karl H. Gruppe, Mrs. Rilla C. Alleman. Send your request for complete information to: Room 707, at the above address.

National Art Week, Nov. 25-Dec. 1
See our November Bulletin Board

American Artist

BULLETIN BOARD *continued*

Industrial Design Contest

Museum of Modern Art

The Museum of Modern Art, announces two design competitions for home furnishings.

Competition I is open to any resident of the United States except employees of the Museum. All entries must be postmarked no later than midnight Saturday, January 11, 1941, and must be submitted anonymously as directed in the program of rules and conditions for the competition. This competition is divided into nine categories; the winning designer in each category will receive an offer from a manufacturer to enter into a contract for the production of the winner's designs selected by the jury. Such contract will provide for payment of royalties or fees to the designer at the usual rates.

Competition II is open to any resident of the twenty other American republics of Mexico, South and Central America and the West Indies. All entries must be submitted anonymously and must reach the Museum not later than January 15, 1941. Each competitor is required to submit original drawings for a few pieces of furniture such as might be used in a living room, a dining room, a bedroom or an outdoor area. Winners will receive a round trip ticket to New York and \$1,000 for expenses during a three or four months' stay. At least three such awards will be made, and if sufficient ability is found through the competition, the jury may double the number of awards.

Entry blanks and printed program of rules and conditions will be mailed upon written request to: Eliot F. Noyes, Director, Department of Industrial Design, The Museum of Modern Art, 11 West 53 Street, New York City.

Animation Artists Sought for War Department

Additional animation artists are needed by the War Department in connection with their program of instruction through motion pictures on military subjects. The position of senior artist illustrator in the War Department pays a salary of \$2,000 a year, subject to usual 3½ per cent retirement deduction.

Applications must be filed with the U. S. Civil Service Commission's Washington office not later than Nov. 28 from States east of Colorado; not later than Dec. 1 from Colorado and States westward. Detailed information regarding experience required and proper application forms may be obtained from the Sec'y of the Board of Civil Service Examiners at any first- or second-class post office or from the Civil Service Commission, Washington.

Traveling Exhibits

The Division of Graphic Arts of the U. S. National Museum maintains six traveling exhibits illustrating the various processes of the graphic arts for the use of schools, colleges, public libraries, museums and other organizations that are interested in "How Prints Are Made."

Loans are made for a period of about one month; this includes shipping time. Express charges must be guaranteed by the exhibitor both from Washington and return, or to the next exhibitor. Exhibits must be displayed for the benefit of the public, with educational intent, and not for private gain.

For complete information write to: U. S. National Museum, Division of Graphic Arts, Washington.

Painting Materials and Technics

Since there is so much interest in the painter's technics and materials we call attention to a series of 7 lectures by Alexander Abels at the Art Students League (215 West 57 Street). The first two lectures were held on November 7th and 14th; the series continues through Nov. 28, Dec. 5, 12, 19 and January 9. Admission 75c each lecture.

December 1940



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DECEMBER

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Ernest W. Watson—EDITORS—Arthur L. Guptill

AMERICAN ARTIST: Published Monthly with the exception of July and August by WATSON-GUPTILL PUBLICATIONS, Inc. 258 Atlantic Street, Stamford, Connecticut, U.S.A. • EXECUTIVE AND EDITORIAL OFFICES, 330 West 42nd Street, New York, N. Y. • Ralph Reinhold, President and Treasurer; Ernest W. Watson, Vice Pres.; Arthur L. Guptill, Vice Pres. • 35 cents a copy. Yearly subscription \$3.00, payable in advance, to the U.S.A., U.S. Possessions, Cuba and Mexico. Canadian subscriptions \$3.50. Foreign subscribers add \$1.00 a year for postage. • Remittances by International or American Express Money Order or by Draft on a bank in the U. S. should be payable in United States funds. • Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both old and new addresses. • Copyright 1940 by Watson-Guptill Publications, Inc. All rights reserved. • To Contributors: Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage.

Entered as second-class matter December 13, 1937, at the Post Office at Stamford, Conn., under the Act of March 3, 1879

PHOTOGRAPH OF THE ORIGINAL PLASTILENE MODEL FOR SCULPTURED RELIEF
FOR THE PHILADELPHIA POST OFFICE AND COURT HOUSE BY **EDMOND AMATEIS**



This is one of four reliefs which adorn two entrances to the new Philadelphia Post Office and Court House. The carved granite sculptures, 9x10 feet, were executed directly from a plaster cast made in Amateis' studio from this one-half full-size model. The stone carving was done by an expert carver, Ugo Lavaggi—sculptor in his own right—under the constant supervision of Amateis. The work is now nearing completion.

EDMOND AMATEIS

and his sculpture for the Philadelphia Post Office

Edmond Amateis is one of America's most creative and best disciplined artists. His work in decorative and architectural sculpture is the product of three essentials for fine craftsmanship: virile imagination, sound training, and keen intelligence.

Too often the absence of one of these ingredients—most frequently the latter—accounts for work that may be interesting though puzzling (therefore unacceptable) to those who cling to the notion that good art must be built upon certain principles which the experience of culture has adjudged fundamental. To those it is gratifying that Edmond Amateis was invited to adorn such an important building as the great Philadelphia Post Office and Court House with his sculptures.

This building designed by architect Harry Sternfeld covers an entire city block. Modern in conception its only exterior decorations are the sculptured reliefs by Amateis and Donald De Lue. Both of these men were among the five leading sculptors who submitted work in the Sculpture Competition for the Apex Building Competition in Washington.

This project by Amateis was selected for a feature article in *AMERICAN ARTIST* for several reasons aside from its obvious importance in American art.

In the first place we have had the opportunity of watching the work in progress from the beginning, and of obtaining a photographic record of the experiments which led up to the finished carvings, and which demonstrate the creative mind at work. In the second place, this story, though particularly interesting to students of sculpture, has unusual instructive value to all students of art because the artist's creative processes, as revealed,

are equally applicable to problems of graphic artists in any medium. The logic in the development of these sculptures from the conception of the ideas to their final form in granite should be both inspiring and practically instructive to all.

The origin of ideas and their growth to maturity in the mind and under the hand of the artist is equally fascinating to artist and layman. How did Amateis tackle this phase of his project? We asked him to tell us in his own words. Here is his answer.

"In any art project," says Amateis, "the artist's first concern is the central or basic theme upon which his work will develop. This seems obvious enough though too often we see both sculptures and mural paintings which suggest that the artist, perhaps being too eager to delve into technical problems, has not done enough creative thinking about his theme to assure significance in the final work.

"In planning this Philadelphia job I had the valued cooperation of Harry Sternfeld, the architect, and Inslee Hopper, the representative of the Federal Government. Various ideas were considered by the three of us and I made many sketches before the final plan was adopted.

"Inasmuch as these panels were for a post office, we seriously considered 'Great Messages' in which great American messages such as 'A Message to Garcia' and 'Paul Revere's Ride' would be represented. Revere's horse presented problems in scale if the other panels were to be horseless. But the idea itself was not acceptable because the theme was not primarily associated with the postal service.

"Historical events in Philadelphia were proposed but didn't quite click. None of us were really enthusiastic about this motive.

"Allegorical as well as symbolical ideas had their day in court. One plan was to use the Orient, Occident, etc., but this theme after all would not apply particularly to our own country.

"The manner of delivery came in for consideration: depicting the postal service of railway, truck and airplane. Primitive communication in sight, sound, carrier and courier—illustrated by smoke signals, tom-

This photograph shows a full-size photograph of a preliminary sketch (in plastiline) placed in the panel on the unfinished entrance. It had to be made in six sections on account of the size. The purpose of this procedure was the study of scale in relation to the architecture and to persons on the street.



toms and the like was still another scheme we played with, only to throw away.

"All of these ideas and others finally went into the discard in favor of depicting the 'Extremes of our Domestic Delivery.' But there was an interesting geographical problem here. What are the limits of our U. S. mail delivery? In the West they extend to Hawaii and the Philippines: that is far enough West to become East. So we decided to stay within continental America, though not until I had made an 'Hawaii' sketch in plastilene, a composition which, in its essentials, finally was used for the 'South' panel, representing the Panama Canal Zone.

"For the 'North' we chose Alaska and I used the very obvious subject of the dog team. Comparing the finished model with one of my first one-inch-to-the-foot sketches shown at fig. 10 on page 7 it will be seen that this panel came rather easily.

"The 'West' gave more trouble. In the West there is oil, mining and lumber, to mention a few possibilities. I made a sketch model of 'oil' (fig. 1, page 6) before we decided that it was really not characteristic. There is plenty of oil in Texas and Pennsylvania.

"Next I tried 'lumber,' not only making a small-scale model (fig. 2) but actually completing a final one-half size relief (fig. 3) which was accepted by Sternfeld and Hopper. I had a Paul Bunyan type in mind for my Oregon lumberman but he looked too much like Santa Claus, in Maine perhaps, so I discarded the idea and finally solved the problem with my cowboy which pleased everyone.

"My first study for the 'South' (fig. 7, page 7) shows a mailman in uniform with a cactus behind him and a tobacco plant under the box. Both of these plants have large forms and are sculpturally



1



4



2



5



3



6

The small pictures above illustrate a series of experiments in the development of the sculptures representing the "West" and the "East." These panels gave the sculptor more trouble than those based upon the "North" and the "South." Comment upon them will be found in the text.

Below are shown the completed plastilene models for these reliefs which face each other at one of the Ninth Street entrances to the new Philadelphia Post Office and Court House.

WEST

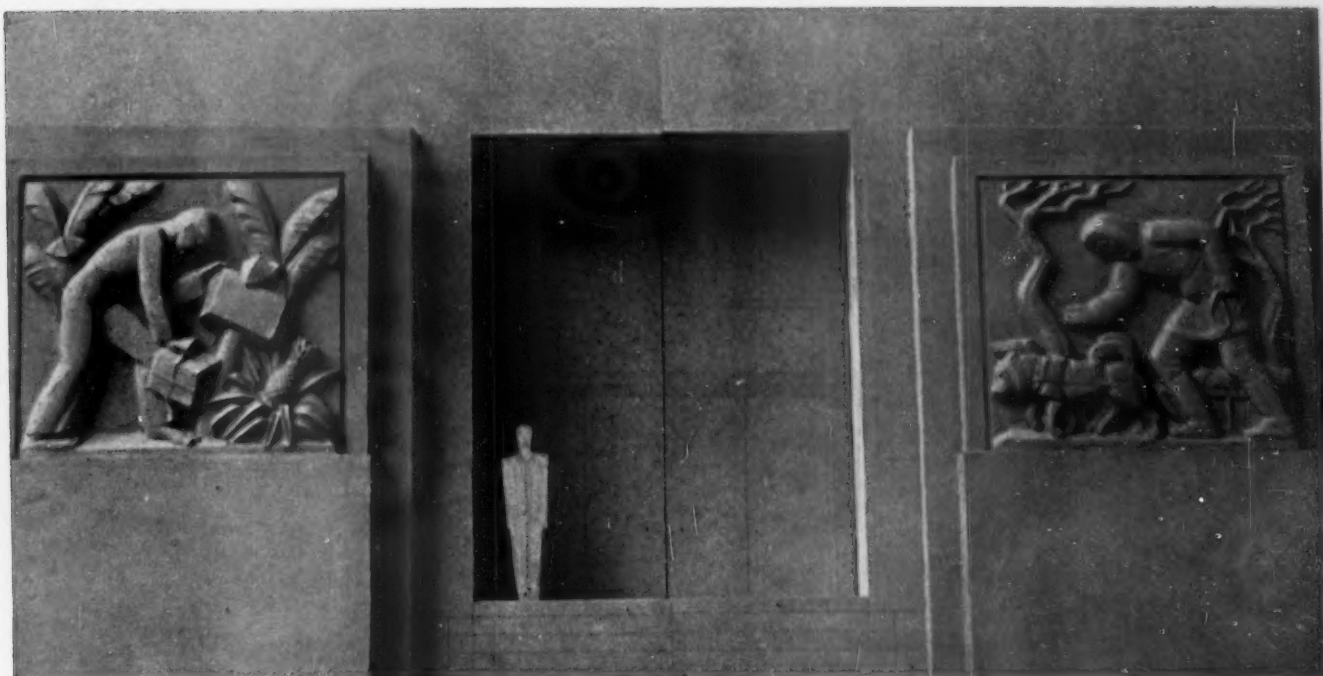


6

EAST



American Artist



While working with small preliminary sketches (2 inches to the foot) Amateis constructed from the architect's drawings a scale model of the entrance which served to test the effect of his designs in place on the building. The left panel, originally intended to represent Hawaii, became the "South," with modifications shown below.



9



7

This is the first one-inch scale study made for the "North." It was succeeded by the two-inch scale study set in the architectural model above.

Left: The first design Amateis made for the "South." Abandoned in favor of the Hawaii motive, Fig. 8, which in turn developed into the final "South" design.



10

The panels shown below, flanking another entrance on Ninth Street, represent the "North" and the "South." Comparison with the preliminary sketches above shows little change in the dog team group, but substantial modification of the left panel. The bananas were added to approximate a balance for the dog sled; the bundle provides a mass corresponding to

the dogs, with deep shadow under the high relief. Note the changes in the figure of the negro. In structure and in action he has become more dynamic, as well as more sculptural. His bowed body completes the arc which springs from the Eskimo's back and spans the doorway.

SOUTH



NORTH





This picture, taken in Amateis' studio, shows the sculptor refining the plaster mould made from the plastilene model. A plaster cast made from this mould was sent to Philadelphia to serve as a model for the stone carver, who enlarged the relief twice that size by the three-compass method.

adaptable but give a false impression of the locale as the cactus is associated with the Southwest rather than the South.

"The difficulty of finding accessories sufficiently characteristic in themselves to identify the locale led to the decision to illustrate the *acceptance* of the mail as well as its *delivery*. This permitted the use of costumes peculiar to each locale. The 'Hawaii' motive (fig. 8), that I originally designed for the 'West,' became the design for the 'South.' Fig. 9 shows a transition from this to the final design. Both type and costume of the figure clearly identify the locale.

"The 'East' panel also underwent various changes in subject matter as will be seen by referring to the preliminary sketches reproduced on page 6. Here again I decided to start all over again, even after a one-half full-size model (fig. 5) had been carefully finished and accepted by the Committee. I think the improvement is obvious."

So much for subject and its treatment. After that comes the consideration of design, employing the elements agreed upon and uniting them in compositions harmonious with the architecture. Both pairs of reliefs—North and South, East and West—flank identical doorways. They are integrated with the doorway by what Amateis calls "a major movement and master line." This is quite obvious: an arc spanning the doorway follows the lines of the bended backs of the figures.

All panels are related through similar design devices:

vertical forms at either side of the panel enclosing the figures, and even the subordinate forms of each panel are repeated in effect by its facing panel. For example, note how the bunch of bananas in the "South" balances the dog sled in the "North," and the bundle simulates the form impression of the dogs.

It is interesting to note that in Amateis' first sketches the figures were modeled in exact side view. He soon changed the pose to represent the shoulders in almost front view while the head and hips remained in profile, a device which was consistently employed by the Assyrians and Egyptians. The gain in form and pattern values is obvious.

Edmond Amateis was born in Rome in 1897, while his father, Prof. Louis Amateis of Washington, D. C., was in Italy executing the monument for the Texas Civil War heroes to be erected at Galveston. Edmond was thus assured at birth of the best kind of art education any boy could have. He learned to model even before he could read, and when in 1915 he entered the Beaux Arts Institute of Design in New York he was well on his way to a career. It was not that his father consciously taught him. On the contrary he did not encourage the boy to take up an art career.

The first World War interrupted Amateis' study. He enlisted in the 77th Field Artillery of the Fourth Division and saw service in France.

After the war he was sent with the Sorbonne Detachment to study under Boucher and Landowsky at the Académie Julien in Paris. Discharged in 1919, he continued his training, studying by day at the Beaux Arts and dispensing soda at night to pay his way. In 1921 he won the Prix de Rome, a Fellowship in Sculpture that entitled him to three years' study at the American Academy at Rome. His first exhibition was held at the Ferargil Galleries in 1924. Since then he has executed many important sculpture commissions, his largest job being the Liberty War Memorial in Kansas City. This is a relief panel 115x18 feet comprising over 36 figures.

Other works are: Pediment for the Buffalo Historical Society building; Baltimore War Memorial horses; sculpture for the Labor and Interstate Commerce Commission building in Washington; Davidson Memorial in Pittsburgh; three groups for the New York World's Fair; various private commissions for garden sculpture, portraits and medals.

Amateis now lives in Brewster, New York, on a hill-top which was once a cow pasture. There he built his lovely house and studio. Horticulture is his hobby.

craftsmanship

by FRED COOPER

CRAFTSMANSHIP in the blood is as persistent and domineering as a bad habit, and every bit as much fun. The honest-to-goodness craftsman would never take time out to do a poor job, any more than he would put salt in his coffee. It's a sort of cult in itself. Craftsmanship is to an important degree its own reward, but it's a lot more entertaining than virtue, if hearsay is to be relied upon. A further advantage is that it can go right out into the open market and cash in, and still retain its name.

The aim of this mercifully brief article is to arouse and enthuse any who might be potential craftsmen, but just don't happen to work at it. Of course, you don't want a lot of definitions. There are better books for that purpose. But maybe your mind is full of questions like, "What short cuts is he going to tell us?"; "What foxy tricks that'll make money for us without so much work?" Well, this is not a new department this magazine has started, in which will be found a symposium of art dodges from far and wide, nor a personal collection of labor savers. Nothing like that. I'm just sounding off on a fetish of mine.

There is no substitute for craftsmanship. Cleverness may get you by for a while, but the acid test of time will weed out the poor craftsman. While yet in full possession of his physical powers the spark will go out of his work and the world will pass him by. If by then he has saved some money he will have that to be thankful for, but not much else. Craftsmanship lengthens the career. I trust that is reason enough to justify examining the subject, even though it doesn't exhaust the matter ethically. What I would like to do, if I can, is to instill a love of doing good work or at least awaken it in those who really are good, natural craftsmen but haven't got around to exercising their birthright. Probably the best way to start being practical about it is to urge the reader to apply the test of his sincerest attention to the adequacy of his knowledge, to the concentration and courage needed in making *any* stroke, to the conviction that if he but *trust his hand*—without timid fears that it might fail him in some degree—all will be well with that stroke. Remember this: the surest way to make a wishy-washy, characterless stroke is to be afraid it won't be a strong stroke; and the surest way to take the vitality out of a strong stroke is to labor it with "improvements." Mastery of the quality of the stroke is the aim of the master workman, whether he work with pencil, pen, brush or chisel. It should go without saying that authority and courage are prerequisite to such an end, but I'll say it.

If you find your work laborious, the only way to make it less so is to work harder than ever toward excellence of craftsmanship. The sincere craftsman could never live long enough to know an hour of boredom with his chosen work. He may get fed up with doing unwelcome work taken on through necessity, but in such circumstances the best of all possible props to his spirit is an active interest in craftsmanship. It's the sole source of fun in an otherwise boring job.

Like a natural flair for the use of color, craftsmanship is seldom analyzed by its possessor, but instead is taken entirely for granted. It is a combination of ability and application, plus pride. The spiritual result is considerable and important, best described by the word joy, I suppose. In the graphic arts it means the ability to use the hands well, supported by an exalted enthusiasm of indefinite duration. Craftsmen are gadget-minded, usually, loving fine cameras and other precision products, as well as individual examples of fine handiwork. They fairly drool over fine tools, especially those in their chosen work. They get a lot of fun out of life.

Craftsmanship is of course related to taste. Taste is the ability to identify merit. The workman must have this ability to *distinguish* what is good as well as *create* what is good, otherwise his work may be just a mixture of good accidentals and flat mediocrity. But sound craftsmanship is seldom misguided. Even when a good craftsman draws something badly, the work has vitality or other charm that makes it pleasing to see. The discerning reader does not feel that the drawing should be "improved" toward photographic accuracy of proportion.

Various qualities suggest themselves to the mind concerning a bit of fine craftsmanship. You feel that it has *value*, that it is easy to live with. In the presence of such a work the sensitive, critical viewer feels a kinship, a liaison, established between himself and the workman, even though centuries separate them.

His first sale of a drawing sometimes gives the budding artist such a feeling of having arrived that he falls into the error of assuming that at last his stuff is good enough, that his hard work is over, etc. On the contrary, he has really let himself in for a lifetime of hard, but happy—and maybe prosperous—work. If he is a craftsman at heart.

It all adds up to this: You blessedly happy craftsmen who have found your work do not need any tips on the subject; but all others are advised that in proportion as your standard of performance is below the best you can do, you are slipshod.

+ ANIMATION +

Art Acquires a New Dimension

BY DON GRAHAM



As long as artists have been depicting animals and human figures in their drawings they have been fascinated with the possibility of recording action. But even those primitive masters of observation who painted bison and deer on the walls of their Altamira caves must have raged at their tools; at best, they could only suggest action with static lines and colors on a cold immovable wall. Through succeeding centuries that same immovable wall has set a limit upon artists' creative powers. New tools were invented, better materials produced, improved methods and technics employed. Yet prior



All of the pictures of Disney characters in this article are copyrighted by Walt Disney Productions.

to the invention of moving pictures, artists could only express movement by the arrangement of lines, shapes and colors with compositional skill.

Through the painting of long friezes, large mural decorations, designs encircling vases, and scroll paintings they attempted to depict continuity of action. (The comic strip of today is merely a new application of a time-worn principle.) Ingenious though these devices were, they scarcely anticipated the graphic revolution of the moving picture.

Since action implies time, a continuity of separate drawings is essential to the problem of depicting action graphically. But how can a continuity of drawings be controlled on a fixed surface? But what if the surface be illusionary? The zoetrope—an optical toy in which figures on the inside of a revolving cylinder are viewed through slits in its circumference, and which appear as animated figures—was a primitive attempt to create this illusionary surface for the action of drawing continuities.

By developing the continuity of drawings on successive pages of paper and then flipping the pages, an illusion of action even more convincing than that achieved by the zoetrope was achieved. The flip-book made animation, or action in drawings, a reality. By simply transferring the flip-book drawings to moving picture film, flipping is dispensed with and the continuity projected upon a screen where all the world can see; action in drawing—shapes changing position and changing shape on a surface—*animation!*

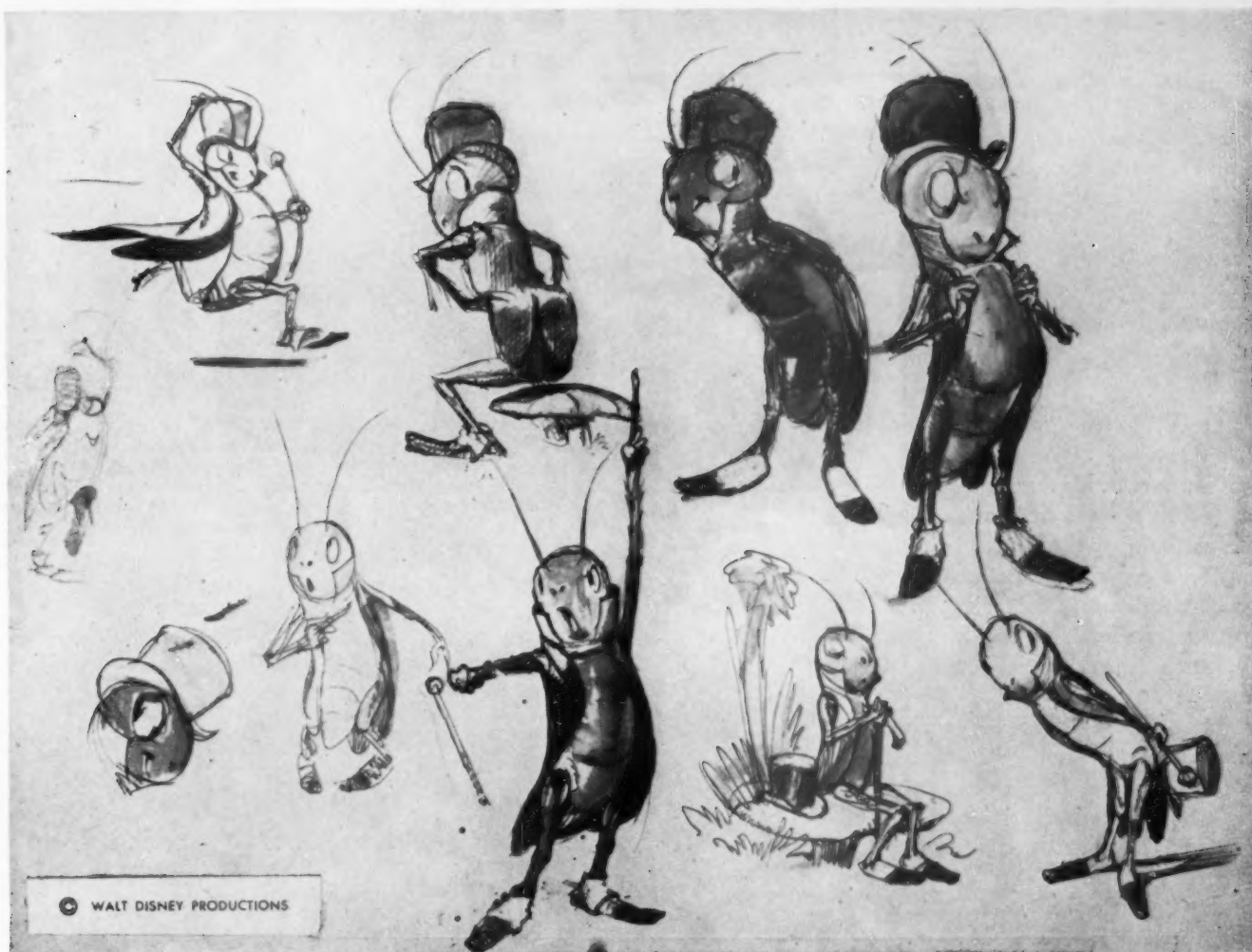
Artists, when first liberated from the confining restrictions of a fixed surface, reveled in their new freedom. Unrestricted action of figures and backgrounds in any direction, up and down, side to side, or in and out to the spectator, seemed feasible. At last a means of expression unhampered by the old confines of picture surface! But with the new liberty came new restrictions,

more drastic, more exacting than ever existed in traditional picture making.

In painting, the consciousness of the picture surface is preserved; in animation the consciousness of the rectangular screen in the theatre must at all times be avoided. The following principles are fundamental: If an action starts in one direction and is continued indefinitely, the audience soon becomes conscious of the theatre screen, and the principle of variety of direction of action is broken. The action of objects in the distance must be held down in relation to close foreground action, or their respective positions in space will be destroyed. This is the principle of relative action in space. The order of the continuity drawings, which result in the illusion of action, must be governed so as to produce a flow of action. If this order is disturbed, a jitter or jerk on the screen is inevitable and the principle of continuity of action is violated. All actions cannot be performed at a constant rate—some must be fast, some slow. Timing—or the development of accents in action—becomes a vital factor. The equal accenting of action in turn leads to monotony in timing and calls for the solution of the most subtle and difficult problem in controlling action—the *relation* of accents. Not only is it necessary to control the accents to give optical interest and variety, but also to coordinate the action to music, sound, and dialogue. The application of the principle of rhythm in action breathes life into animation.

These principles and limits of action, inherent in animation, present new and difficult problems for the artist. But they open up great new possibilities.

Since the animator's drawings must be in continuity, a wholly new approach to drawing had to be evolved. Instead of thinking about a drawing as a thing in itself it became necessary to visualize it as one of a series, conditioned by the preceding drawing and anticipating the one to follow. This vital difference in approach has



★ Development of Jiminy Cricket

created a whole new technic of thinking and drawing. Such an approach integrates time and space in each drawing. A story can now be illustrated in time, and drawings coordinated to music.

A simple illustration of the new graphic conception involved in animation technic is the throwing of a ball. A ball travelling through space is drawn as an ellipse. The greater the speed the longer the ellipse stretches; the harder it hits the more it squashes.

A hand swinging out towards the spectator is conceived of in size, not in relation to the proportion of the arm or body but to the size it becomes in relation to its proportion and position in space before the swing, and to its proportion and position after the swing. The idea of the swing is more important than the preconceived order of static proportions. Similarly, to accommodate and create the illusion of the speed of an action, not only change of position of a shape on the screen is necessary but also change of shape, as in the throwing of a ball.

The series or continuity approach to drawing opens up possibilities of expression never dreamed of before by the artist: sensations and emotions, gestures and expressions become everyday problems. A character can now be hot or shiver, become frightened or angry, de-

In the development of the caricature of Jiminy Cricket an actual cricket was first drawn and studied. Then through a slow process of analysis a caricature of a real cricket was evolved. As the needs of the picture became more clear, this caricature of a real cricket changed to a caricature with more human elements—a funny little man.

liver a speech, laugh and then cry and wipe the rolling tears away.

To execute a drawing in continuity necessitates a careful analysis of an action to determine which phases have story telling values, which parts should be accented, which parts merely suggested. Most actions resolve themselves into three phases: the anticipation, or that part of an action which shows what is to happen; the action proper (which many times can just be suggested); the result, or the termination of the action, which shows what has happened. A great conservation of drawing and actions is effected by this analysis which is prompted by a vital principle—that action must be caricatured, not treated realistically.

The necessity of caricaturing action is not for economy alone—many times a more completely executed action costs less to produce—but primarily for the sake of clarity. Since the sequences of events on the screen are constantly changing, the spectator's memory of the order and intensity of their occurrence really constitutes the picture for him, just as his memory of individual sounds created by an orchestra constitutes music for him. Hence the spectator must never be burdened with



★ Gideon Socking the Fox

unessentials, or his memory will fail; he will become confused and lose the meaning of the actions and the story. In order to make this clarity possible the various characters, backgrounds, and props utilized in telling a story must first be caricatured—resolved into their most expressive essentials. To do this an unbelievable amount of research into construction is necessary. Only after a character or background has been completely analyzed can it be synthesized and the essentials of the action be effectively caricatured. The caricature studies of Jiminy Cricket illustrate this quite clearly. A natural action must be caricatured to constitute acting. Action as a thing in itself has little sustaining interest for an audience. When action, portrayed graphically, is ordered—caricatured—it becomes a new form of acting. Caricature and acting then are the foundations upon which animation is built.

The necessity for caricaturing action and characters and props has resulted in a variety of drawing technics having, however, certain factors in common. Because a great number of drawings are necessary to portray an idea or story, economy must be exercised in the number of lines or shapes utilized. The drawings must be simple yet completely expressive. Every line used must be functional, both optically and structurally. Every line must be rhythmic to preserve the continuity or flow of one form into another. The continual need for animating new subject matter of increasing complexity results in a constant change of graphic technic. As in all other media of expression the character of the idea to be portrayed calls for an ingenious solution of handling within the limits dictated by the medium. Every new idea vitalizes existing technic. Since anything that can be drawn can be animated, it merely remains for the artist to find an economical method of doing so.

This series of drawings illustrates the value and importance of illustrating story-telling poses. Notice that the anticipation drawings shown in 1 and 2, and the result drawing shown in 3 suffice to give the impression of the complete action, making in-between and less vital steps of the action unnecessary. The above series creates a changing graphic pattern and explains simply the meaning of the action being performed. Compare the shape of the Fox before he is hit and after he is hit. The Fox not only changes position but also changes shape.



★ Gideon Swinging a Mallet The idea of the swing is the important factor in this particular action. Note the amount of distortion necessary to create the illusion that the mallet head is working in and out to the spectator. The relation of the size of the mallet head to the hands is less important than the size of the mallet head to the object struck. The size of the mallet head in Drawing 2 is determined not by its relation to the hands, but to its place in the sequence of drawings between 1 and 3. The path of action followed by the mallet head in Drawing 3 is repeated in the costume and is intensified and countered by the line of action of the body.

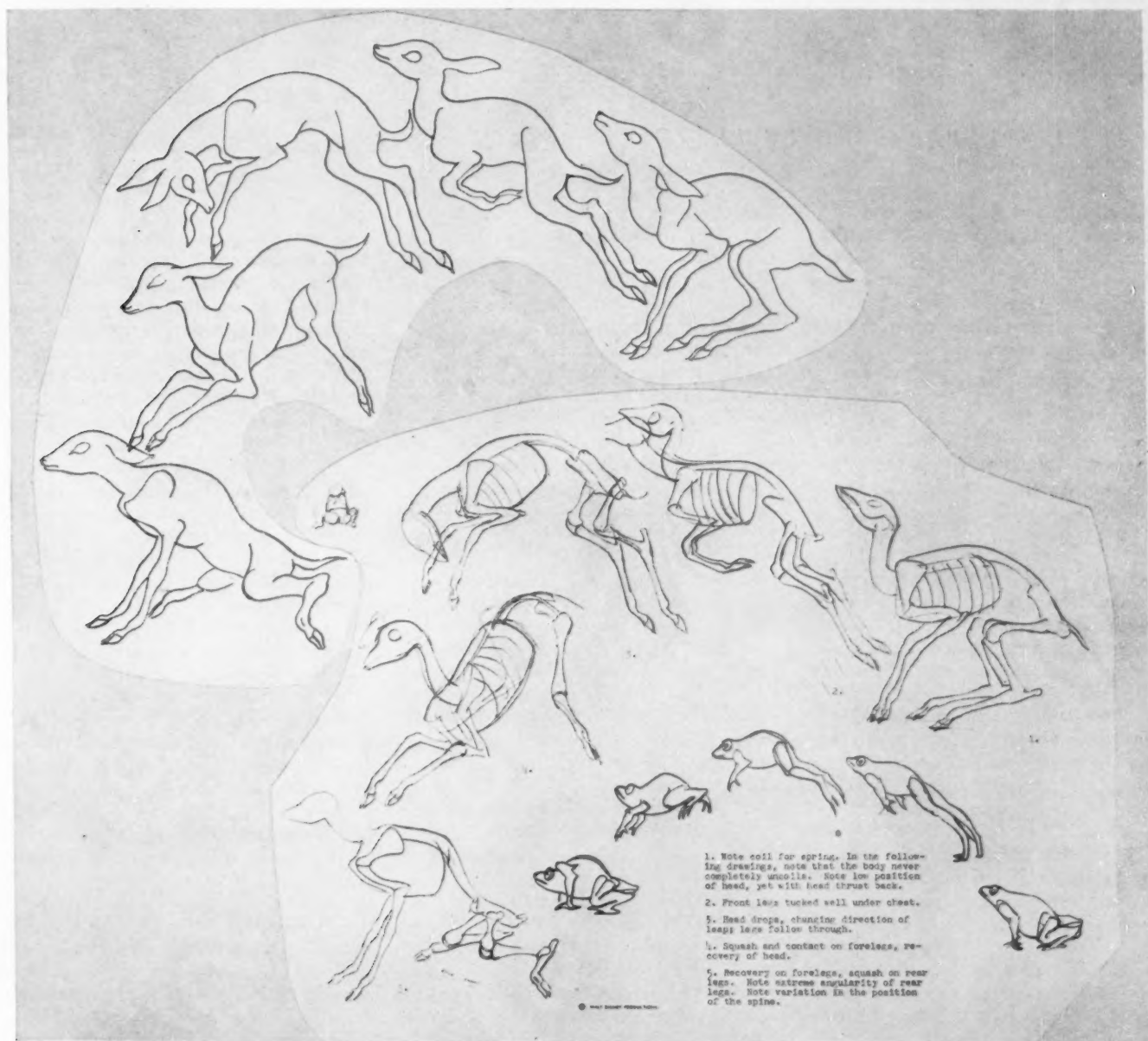
About the Author

Walt Disney realized soon after opening his Mickey Mouse studio that his staff artists would have to be thoroughly and constantly grounded in the fundamentals of drawing, in order to execute the types of pictures he hoped to make in the future. In 1932, to insure his artists an opportunity to get such training, he instituted classes in freehand drawing. Don Graham, former instructor at the New Orleans Art School and the Chouinard School of Art, Los Angeles, was put in charge of this activity. As the training school has developed it has been Graham's function to coordinate and supervise the type of training most suitable to each individual studio artist, in relation to current and future productions. Some idea of the extent of his activities may be given by the 7,435 attendances recorded for the drawing classes in 1939. Ed.



★ *The Goof's Head Vibrating*

In order graphically to carry over to the audience the sensation experienced by a character, double images, or multiple exposures are often utilized. By such devices the audience may be made to feel that they also are experiencing such a sensation.



★ *Analysis of a Deer Leaping*

In order to understand the construction, action and graphic possibilities of a character, detailed studies of anatomical construction are first undertaken. Parallel action of characters having like structure or completely dissimilar structure often points up characteristics inherent in the animal or character being studied. Such an analysis constitutes the first step in solid graphic research.

JOHN TAYLOR ARMS

tells how he makes an Etching

It is fitting that elsewhere in this number there is an article on the subject of "craftsmanship." It might well be read as an introduction to these pages. For John Taylor Arms is one of America's most thorough-going competent craftsmen. Throughout the fraternity of print makers, indeed in the opinion of the art world, his mastery of the technic of etching is a matter of common agreement. Arms is an idealist seeking, in humility, perfection of accomplishment. Patient and sparing no pains. This spirit has been the motivation of all his work. It is a rare privilege to look over his shoulder and learn something of the wizardry which goes into the making of his plates.

PART I—PREPARATION OF PLATE

Of all forms of graphic expression I believe etching to be the most eloquent and beautiful. This statement may arise from a quite natural prejudice, yet is certainly largely supported by fact. The very physical nature of the etched line is in its favor as a means of pictorial interpretation. Because little pressure need be exerted in drawing with an etching needle, and because the resistance offered its movement by the very thin and comparatively soft "ground" is negligible—allowing the needle to move in any direction with complete freedom at the dictate of the mind—there is a freshness and spontaneity to the line drawn on the grounded plate that the dry-pointed and engraved lines, achieved at the expense of appreciable pressure in overcoming the resistance of the metal, necessarily lack. And as compared to the lines made by pen or pencil on paper, or by crayon on lithographic stone, the etched line, when printed, possesses a physical property the others do not have, namely, not only length and width, but actual height. Standing in relief upon the paper, and even casting a shadow, it is endowed with a virility and an expressiveness that can belong to no line entirely flat.

Another attribute of etching, shared by any form of linear expression in black and white, is, not simply its inherent power of suggestion, but the absolute necessity for the artist to suggest if the finished print is fully to convey his message. From the cradle we think, primarily, in terms of color and form. "Grass" is associated with "green," "sky" with "blue," "ball" with "round"; and so it is with all the objects, either natural or man-made, that surround us

as we go through life. The painter has at his command, in addition to color, that element of tone which we also associate with natural objects; the sculptor, as he hews his statue from the stone or builds it up with clay, is working in terms of three-dimensional form, which is the form we know in our daily lives. But the etcher has neither color, nor tone—except as he creates the latter with lines—nor form; he has only black lines on white paper. And remember, there is no absolute black or white in nature: night is not completely black, nor snow completely white: there is color in each. And nowhere is there a line except such arbitrary ones as we make on paper, blackboard, etc. No black line, as we know line, exists around the fingers of my hand as I hold it up against the light, no line around the barn on the top of the hill silhouetted against the sky beyond, no line on each side of the trunk of the tree—nor is the tiniest twig of that tree a line or bounded by lines. One surface, or value, stops and another begins, and between the two is an edge of demarcation, but no true line. Line, as the etcher uses it, is but a symbol for that which lies within its boundary, and with such symbols, and with black and white which exist not in nature, must he suggest color, and texture, and form; and, more difficult, movement and sound; and, most difficult of all, human emotion. Nor can any number of lines, used with the greatest knowledge and skill, as Samuel Palmer, Félix Bracquemond, Jules Jacquemart, and, in our own day, Gerald Brockhurst, have used them, possibly render the same completely representational quality that the camera

can give. No, it must be by suggestion that the etcher tells his story, and so, when Rembrandt, the supreme master of the medium, gave us, in "The Three Crosses," perhaps the most profoundly moving and dramatic interpretation of the greatest moment in human history that exists in all art, he did it by suggestion, with the impression made on paper of lines that had been etched in a metal plate.

Let us imagine that you have walked into my studio and asked me; "What is an etching, and how is it made?" I submit the following answer.

An etching is an impression from a design that has been incised, or "bitten," in a metal plate with acid. The word derives from the verb "to eat" and it is the impression that is called the "etching," not the plate from which this impression is made. The latter is an "etched plate." Copper, by virtue of its inherent properties, is the material which has been most universally used, though any metal susceptible to the action of any acid may serve to some degree. The hard "engraver's copper" is preferable for acid work; while pure, softer copper, is best for dry-point. Eighteen-gauge copper is suitable for small and medium sized plates, sixteen-gauge for larger ones. The edges of the plate should be rounded to prevent cutting the paper in printing: in the opinion of the writer, the wide bevel is an offense.

The first question to arise in the mind of the uninitiated might well be; "if the lines of the design are created by the action of acid upon the plate, and not by the pressure of the artist's hand, how confine this action to the lines and pro-



fect the rest of the plate, where no lines are?" The answer lies in the "ground" with which the surface of the plate is covered. This is a mixture of wax, which makes it soft and easy to draw in; pitch, which makes it adhere to the plate; and asphaltum, which makes it resistant. The ground may be applied in three ways; by "dabbing," with a "dabber" made of some soft material covered with silk or flannel; by rolling it on with a small roller; or by applying it in liquid form. Rembrandt used a dabber, but we have improved upon his methods though we have never equalled his results. A thin, even ground may be better laid with the roller. Easiest to "lay" and best to work in is the ground that has been applied in liquid form, though many etchers seem to have an unaccountable prejudice against it. If the ground is dabbed or rolled, a small portion of it is melted on an adjoining surface, the dabber or roller charged with it, and the grounding done to obtain a coating as thin, even, and free from specks of dust, as possible. If liquid ground is to be used, dissolve the ground with chloroform (it may be, if it is good ground, thinned down to almost the consistency of water and still stand up under the strong acid); strain it carefully through a small funnel into the neck of which a bit of silk, first washed free of lint, is stuffed; place a tray (glass, porcelain, enamelled iron, wood), somewhat larger than the plate to be grounded, on the table in front of you; tilt the tray slightly away from you by slipping some small object under the near edge; hold the plate, back to you and slightly tilted back, in the far edge of the tray; and pour the liquid ground over it by passing the mouth of the bottle along the top edge of the plate, once, all the way from one corner to the other. Allow the ground to flush down generously over the face of the plate and, when this operation is completed, lift up the plate and tilt it to allow the ground to drain off from one corner. Stand the plate on edge and permit the ground to dry for a few minutes.

Before grounding, the plate should have been thoroughly cleaned to remove all grease which would prevent the ground, however applied, from adhering properly. A well-finished plate requires no further preliminary cleaning than with whiting, though, if grease on the surface should prove stubborn, use acetic acid. Never, at any stage of the whole process, from the initial cleaning of the plate until the proof is "pulled," allow anything to touch its polished surface with dirt or grit, otherwise it will become covered with scratches which will have to be removed laboriously—bad craftsmanship. The reason for straining the ground is to free it from particles of dust. These may be so small as to escape the naked eye, yet the acid will



The polished copper plate ready for the ground



Applying liquid ground to the plate



Smoking the plate with a taper

find them and, having done so, will etch into the plate little holes which are difficult to get out and which are, again—bad craftsmanship. Such holes are known as "foul biting" and some etchers profess to use them as part of the design, usually because they lack the skill or the initiative to remove them.

The plate, having now been cleaned and grounded, is ready for the drawing with the etching needle. This tool comes in a great variety of shapes and sizes, but consists, simply, of a steel point set in some kind of handle. Etching needles exert an irresistible fascination on me and I always buy one when I see a new

kind. These I keep neatly arranged in a little chest of drawers beside my work bench, a source of infinite pride. But I never, by any chance, use one of them; instead, an ordinary sewing needle (ranging in size from 5 to 10) set in a wooden handle with a metal cap, which just suits my hand. The answer is, any metal point, in any kind of handle, which, in size and weight, fits your hand, is the thing to use. The point may be ground on a stone to a shape which will produce, on the grounded plate, the type of line you want. If, then, this needle is drawn across the ground, a channel in the latter will be produced in which the bare copper will be exposed. The ground should be so thin that the mere weight of the needle will uncover the metal. Such lines will show as bright, copper color on a brown (the color of the ground) base. It is perfectly feasible to draw upon the ground in this state, but, in detailed work and where many lines intersect closely, the shiny lines on the ground of nearly the same color have a tendency to hurt the eyes. It is better, therefore, to darken the ground in some way in order that the contrast between it and the lines may be more positive—like an ink line on white paper or a chalk line on a blackboard. This is done by "smoking." With a hand-vise pick up the plate by a corner or some part of an edge on which there is to be no drawing, being careful to line the jaws of the vise with a soft material to keep them from marring the plate. Holding the grounded plate face down, pass a lighted taper back and forth across its surface, allowing the tip only of the flame to touch the ground. Do not permit the flame to remain long enough in any one place to burn it, else this part of the ground will chip off under the action of needle and acid. When smoked, the ground will have a dull black appearance. Now, holding the plate face up, heat it from underneath. It will gradually take on a shiny black color, as the carbon, which had been superficially deposited on the ground, becomes incorporated in it. When the plate is cool, it is ready to be worked upon. If it is to be etched in an acid tray, the back of the plate should be protected with a coat of varnish.

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John Taylor Arms' demonstration on etching will continue in the January and February numbers.

In January he will describe several methods of transferring a drawing of the subject to the plate, the drawing with etcher's needle and the etching of the plate.

The February installment will be devoted to the printing process.

The Society of American Etchers

ITS HISTORY AND ACTIVITIES

by John Taylor Arms, President

With the ever increasing number of graphic artists in the United States, the growing interest in prints on the part of the public, and the many exhibitions devoted solely to this branch of art which are held every year, it has necessarily followed that print societies have been formed all over the country. Some of these have flourished for a short time and then disappeared, others remain more or less inactive, a few, which have seemed to fill a real need and perform a real service, have lived and become more and more a part of the art life of our nation. Among these last The Society of American Etchers is conspicuous. From a handful of artists, supported by a few associate members, it has grown through the years until now it occupies a pre-eminent place in the print field and exercises an active and constructive influence on printmaking in America, as well as, perhaps, by virtue of the exchange of exhibitions it has sponsored, in other lands. Founded in 1915, under the name of The Brooklyn Society of Etchers, its constitutional purpose was, and ever since has been, "the furthering of the interests of etching in America," the term "etching" being interpreted in its broadest sense to apply to all the metal plate media. Workers on the wood-block and the lithographic stone are not eligible to membership, but it is the earnest hope of the Society that they may yet organize similar groups, that the support which it has given to the intaglio media may be accorded also to the relief and planographic.

From its modest beginnings in 1915 The Society of American Etchers has grown through the years until, now that it is celebrating its twenty-fifth birthday, its active membership numbers one hundred and sixty-three artists from all over the United States and abroad, and its associate membership four hundred and fifty-four. Among the latter are many of the foremost museums, colleges, and other educational institutions of the country, as well as many of its most important private collectors. There is also a limited honorary membership, awarded to those who, in the opinion of the Society, have rendered the most signal services to American graphic art.

The Society held its annual exhibitions at the Brooklyn Museum from the time of its founding until 1931, when it moved to Manhattan and, having increased greatly in membership, changed its name to the present one. Since that time, having become a thoroughly national organization, it has exhibited regularly each year in New York, and on all but one occasion at The National

Arts Club. In 1937 it combined its Twenty-second Annual Exhibition with an invited Exhibition of Contemporary Swedish Prints, the joint exhibition being shown at Rockefeller Center and the Swedish section then circulated, under the auspices of the Society and for a period of nearly two years, throughout the principal museums of the United States.

In 1932 the Society incorporated under the laws of the State of New York, at the same time amalgamating with the original Society of American Etchers, founded in 1880.

Prior to 1925 the Society sponsored four International Exhibitions of Prints in addition to its own annuals. Since that time it has done much constructive work in promoting, between the United States and foreign countries, a better understanding of each others' graphic art, by assembling exhibitions of American prints to go abroad, and by receiving and circulating throughout this country representative foreign print shows. Countries with which such exchanges have been arranged include England, France, Italy, and Sweden. Negotiations with several others were under way at the outbreak of the present European conflict. In addition, the Society has circulated annually throughout the United States rotary exhibitions of the work of its members, notable among which is the "One Hundred Selected Prints" from the Society's annual exhibition, including work of both members and non-members, which is shown each year at the Grand Central Art Galleries in New York and then sent travelling through the country for a year.

Another means the Society has taken to stimulate public interest in prints has been the series of demonstrations of the various print processes which, in recent years, it has been holding with increasing regularity. In these demonstrations, members of the Society, and artist guests, publicly execute work in their different media. At the New York World's Fair of 1940 the largest of these demonstrations ever held included thirty-nine artists working in etching, softground etching, dry-point, line-engraving, woodcut, linoleum cutting, wood-engraving, aquatint, mezzotint, lithography, portrait drawing, and printing, in both color and black and white, of intaglio, relief, and planographic work. Thus, by exhibitions, demonstrations, lectures, and participation in many of the country's most important art activities, The Society of American Etchers is constantly working to foster the development of printmaking and of public interest in it.

Continued on page 36

SPACE DIVISION IN INDUSTRIAL DESIGN

by HAROLD VAN DOREN

The division of any given area into several component areas may involve most of the major principles of design—repetition, balance, rhythm, proportion, and emphasis. Repetition practically defines itself as “the regular recurrence of similar elements.” Balance means an opposition of equal forces, masses, or areas, and may be either symmetrical or unsymmetrical; the difference will be demonstrated later. Rhythm has been discussed at length in a previous chapter. Proportion is the relation of one part to another, or to the whole. Emphasis is the principle by which the eye is carried first to the most important element.

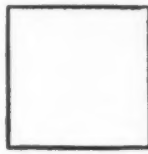
A designed mass may exhibit perfect balance, of course, and yet the proportions of its components may be quite unsatisfactory. Emphasis is a factor in obtaining rhythm; rhythm is sometimes created by sequential repetition.

Some simple exercise in space division seems to be in order. Let us choose a rectangle. You must first establish the dimensions of that rectangle in such wise that the area you begin with will be pleasing in itself. Fortunately there are certain mechanical aids to help. They are of value only in so far as they help to train the eye; you must not cling to them desperately and attempt to impose them on every problem, for in the last analysis the eye, properly trained, is the court of last resort in all matters of design.

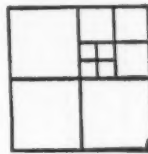
To produce a series of rectangles, begin with a square, as in Fig. 1. As a basis for two-dimensional design the square itself is not among the most useful. To be sure, it has an air of finality, but it is static. It does not invite the eye to roam. It does not suggest movement, which every design should possess. (I refer to the movement of interrelated form elements.) Subdividing the square symmetrically, you simply obtain other static shapes as in Fig. 2, all squares.

This is a chapter from “Industrial Design” by Harold Van Doren; published by McGraw-Hill. The author, one of America’s top-ranking designers, gives a broad insight into the problems of appearance design as applied to products made by modern high-speed methods. The book is extremely useful to students, because of its tangible instruction in design principles and procedure. It gives a picture of the whole field of industrial design with particular reference to opportunities it offers for careers.

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1



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3

to the two dots (or four) discussed in the preceding chapter.

The Divine Section

Perhaps the most completely satisfying of all rectangular shapes is based

on the so-called “divine section” of Pythagoras. It is the ratio of extreme and mean proportion, 1 to 1.618+. Euclid showed how it could be obtained geometrically. The simplest method is to bisect the square, draw the diagonal of half the square, and produce this along the bottom line as before, as in Fig. 8.

If the main enclosing shape of an industrial product could be fitted into this shape, and the subdivisions within the shape agreeably made, your problem, at least in its two-dimensional aspect, would be quickly solved. This remarkable shape is susceptible of artistic subdivision in almost unlimited ways. If you care to explore its possibilities, you would do well to secure Jay Hambidge’s *Elements of Dynamic Symmetry*, where you will find the vast ramifications of this and other simple geometric forms thoroughly analyzed and developed. But we must forego such advanced speculations and confine ourselves to simple diagrams. Now take one of the shapes you have developed, the Euclidean rectangle. You would not divide it (as in Fig. 9) into two parts. Three equal parts would be more effective, but, as with the three equally spaced dots, this leaves much to be desired. It is better, of course, to make shapes alike than almost alike. But it is still better to make them distinctly unlike, for the sake

Now add slightly to this square, in one direction, so that its breadth is a little more than its height, as in Fig. 3.

What Is a Good Rectangle?

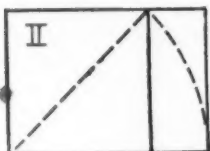
Technically this is a rectangle, but it is not a pleasing one. Why? Because it is neither fish nor fowl—too close to a square to give the feeling of finality communicated by that shape, not enough of a rectangle to subdivide interestingly. No rectangle will be really interesting as an abstract shape until its width equals at least the diagonal of the square on which it is based, as in Fig. 4.

Another pleasing rectangular shape can be produced from this, again letting the width of the new rectangle equal the diagonal of the preceding one, as in Fig. 5.

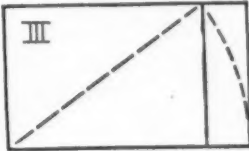
When this procedure is carried one step further, taking the diagonal of rectangle III for width, you have a shape composed of two contiguous squares of the size with which you started, as shown in Fig. 6. Inherently this is not so flexible as either rectangle II or III and it does not subdivide so interestingly as the others.

Still another step, based as before on rectangle IV, produces a longish shape which is again replete with possibilities, as in Fig. 7.

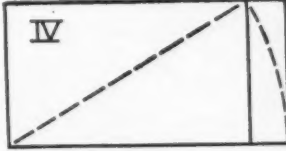
You will notice in this series developed from a square by successive diagonals (counting the square as I) that the two shapes offering the best possibilities for interesting subdivision are III and V. (Again that rule of three and five!) Note also that IV, a rectangle composed of two identical squares, is not a particularly pleasing shape, an exact analogy



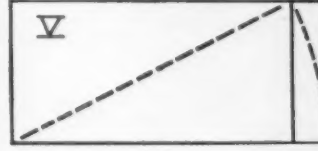
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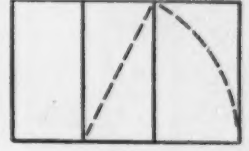
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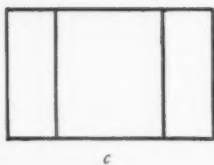
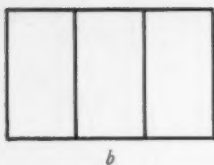
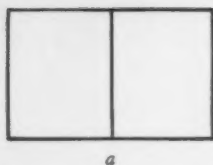


Figure 9

of emphasis and variety. Therefore, widen the central portion considerably so that the two resulting end areas are quite different from the center area, *c*.

The Eye as Guide

The exact location of the lines necessary to divide the rectangle so that the resulting areas bear the most agreeable comparative relationship to each other could be demonstrated with instruments; but it is time to cultivate the habit of letting the eye dictate the best balance of the elements. You would not, for instance, divide it in either way shown in Fig. 10, that is, if the entire rectangle were of the same color and value (for example, all gray or all tan).

Fig. 9c is surely superior to any of the others if you are seeking formal balance and an agreeable proportion, or comparative relationship, between component elements. You have also attained unity by means of a predominant area—"a weapon of defense," as W. A. Dwiggins says, "against surrounding competitive matter."* But, although Fig. 9c might be perfect if you were dealing only with areas of the same tone value, you might want the central portion darker. In this case the central area might overbalance the lighter flanking wings, as shown in Fig. 11a, and you would have to make an adjustment, by narrowing it, to secure the correct visual balance, as in *b*.

The same would be true if you modified the whole shape by adding more area to the central portion, as in Fig. 12a. This would demand a slight enlargement of the wings to compensate, as in *b*.

The texture of the finish would also have a bearing on your decision. If the wings were bright chrome and the center satin finish, the polished metal would be overpowering, and

* Layout in Advertising. By W. A. Dwiggins. Harper & Brothers.



Figure 11

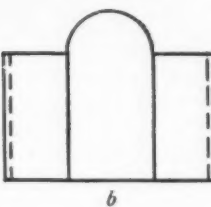
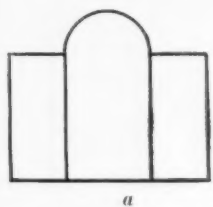
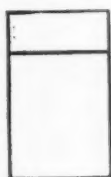


Figure 12



13



14

more space should be given to the satin finish. Such refinements take judgment and experience, but as the eye gradually becomes trained, they seem to follow a certain inexorable visual logic.

As an example of balanced design in two dimensions, Fig. 12 is unimpeachable. You will find it in one modification or another throughout the history of architecture: in triumphal arches from Roman times, in window groups from the Renaissance, in formal interiors. Paintings, usually altar pieces, executed in this general shape are known as "triptychs" and may be found repeated over and over again in the religious art of Italy, France, Germany, and Flanders. The central area makes an ideal frame for figures of the Virgin and Child, the customary groups of saints being depicted in the wings.

This arrangement derives its dignity and impressiveness from the fact that it has

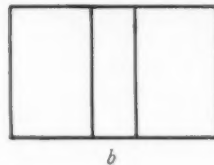
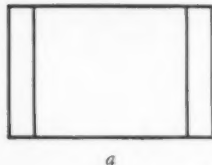


Figure 10

"formal balance"—a central dominating or accented shape, flanked by minor shapes of equal size. No one of these shapes alone would be of particular interest, but together they display some of the major principles of good design—rhythm, balance, emphasis, and unity.

Now turn this at right angles and draw a side view, letting the total area of the side make another good rectangle, as shown in Fig. 13.

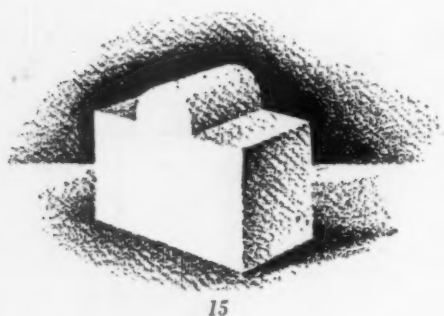
Let us now swing the flat shape shown in Fig. 14 into perspective, as if it still had but two dimensions, its thickness still being theoretical, or, if you will, the thickness of a sheet of paper.

Now push the entire shape back into space at 90° until its side has assumed the shape called for by the side view, as in Fig. 15; then shade it.

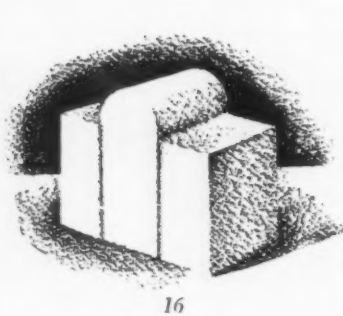
The result is disappointing. For one thing it is pretty bare, proving that a shape which may be interesting in the flat may not be particularly effective when projected into deep space. Now that the design is shown as a solid, the problem has assumed a different aspect.

Another reason why it is disappointing is that the vertical lines, which satisfactorily divided the flat shape (Fig. 12) into three varied areas, are no longer of any use when you throw it into mass seen in perspective. You have eliminated them purposely, because, now that you are dealing with three-dimensional form, you must throw overboard all purely two-dimensional aspects and think in terms of solids. At best, these lines could only be included in the design as ribs or beads or painted stripes, and they would count for very little as you can see for yourself in Fig. 16.

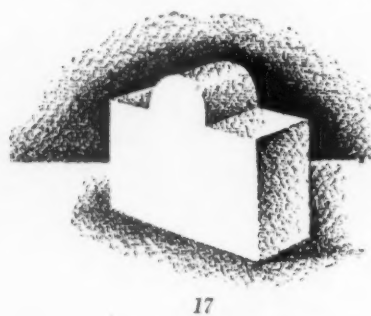
Further, you discover that your Euclidean rectangle, which you know to be a beautifully proportioned area, has completely disappeared in the



15



16



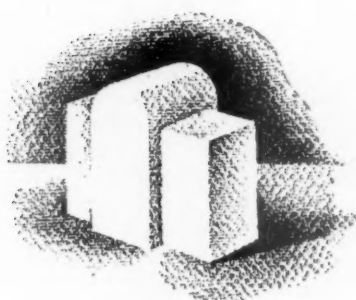
17

perspective view, and at the end of the wing you now have an area which is almost a square, but not quite; and, if you have learned your lesson from the preceding chapter, an "almost" square shape is to be as shunned as the plague. In fact, it was quite useless to attempt to make the side view (Fig. 13) another Euclidean rectangle because the draftsman's "side view" of any design is a purely arbitrary conception. Visually it is nonexistent, although it is a convenient way of working on the drawing board.

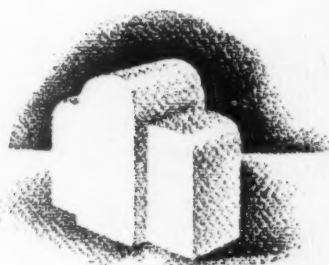
Very few have sufficient powers of visualization to "see" even a fairly simple design in their mind's eye when confronted with the usual elevation, plan, and side view. That is why the architect shows the home builder a perspective sketch, and why the industrial designer shows his client a perspective rendering or a model. Of course if the only function of the designer were to make perspectives of already existing designs, it would be folly to engage him, for anybody can "bone up" on perspective from a book. The designer must be able also to manipulate shapes, to think in terms of forms seen in mass rather than in line.

To return to our design. You have been worried about its bareness as it appears in Fig. 15, and about that almost square shape at the end of the wing. You might resort to the device of changing the square to a more agreeable rectangle. Try the Euclidean once more, as in Fig. 17.

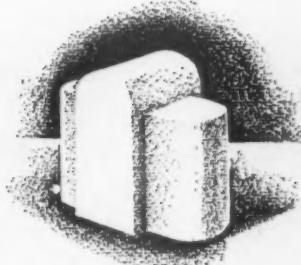
Perhaps you have improved matters somewhat. You have been forced to narrow the whole mass, but there is nothing actually wrong with the result. It is narrower, that's all. The real trouble is, you are still thinking in the wrong way. You are modifying small parts of the design, a side at a time, without regard for the whole. Take the bit in your teeth and let that dominant central motive really dominate the whole design, but do so in three dimensions as well as in the flat. You can do this by returning to Fig. 15 and pinching in the flanking wings, as shown in Fig. 18.



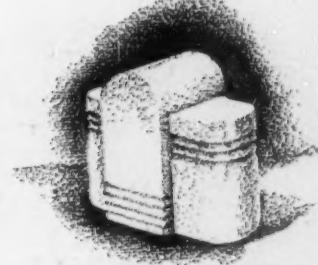
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21



22



23

Three-dimensional Thinking

Now for the first time you have begun to visualize in three dimensions! Hitherto you have taken only hesitant steps, but now you are manipulating masses rather than lines—the all-important thing. By this change you have accomplished several objectives. You have broken up the flat mass of the front so that it ceases to look quite so bare. You have increased the dominance of the central mass, thus giving it three-dimensional emphasis and rhythm. Automatically, you have forced that squarish shape on the end to become a more positive rectangle, without changing the depth of the central mass originally established in Fig. 15. You have broken the straight base line and produced a varied line possessing far more interest, one that changes constantly as the position of the spectator changes.

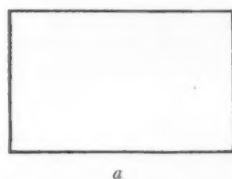
In fact, if you now draw a plan view of the object, you will find that by manipulating the mass you have also unwittingly given point and style to the plan. That is, in place of a single rectangle (Fig. 19a) you now have two intersecting rectangles, as in b.

You will note also that the masses have been manipulated so that, in effect, you have a central vertical mass of distinctive shape actually penetrated by another mass utterly different in shape, consisting of a rectangular parallelepiped, the end of which you can convert into any of the rectangles in your series. Fig. 20 shows the masses skeletonized.

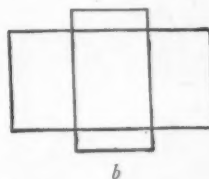
At the risk of seeming repetitious, let me again point out that you are now thinking in three dimensions, an absolute requisite for industrial design. The simple step of pinching in the wings has liberated your imagination and opened up unexpected vistas. Now you can let yourself go and play with dozens of ideas that occur to you.

Variations on a Theme

For one thing, you notice that the horizontal mass is rather harsh and uncompromising compared with the gentler vertical mass which it penetrates to form the wings. You might round it off in the vertical plane, as in Fig. 21.

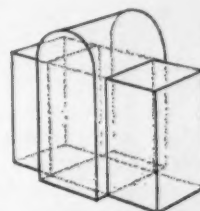


a



b

Figure 19



20

This is not entirely satisfactory, however, for it succeeds only in giving the same vertical feel to the wings and repeating the curves of the central mass. It is monotonous. There may be some other and better way of accomplishing the result. How about rounding the mass off in the horizontal plane instead, as in Fig. 22?

Much better. For one thing, there is better contrast, more variety. You are now treating the two masses as they should be treated, namely, as well-differentiated but entirely harmonious forms. You may wish to emphasize the horizontality of one plane movement by further embellishment, as in Fig. 23.

We could go on indefinitely altering and refining these forms, but this brief demonstration should be sufficient to point the way. Intentionally I have chosen an abstract shape, without reference to what sort of product it might be. In actual practice we should probably have much less freedom than this, due to the many limiting factors in industrial problems.

At that, if we use a little imagination it would not be hard to supply in the mind's eye a dial and hands, and think of our design as a mantel clock; or it might be the housing for a conversion burner for furnaces, or a molded plastic box containing a manicure set for the dressing table.

★ ★ ★

"In many quarters the impressor still persists that industrial design is like an eleventh-hour costume for a fancy-dress ball, to be put on just before the product goes to meet the public. On the contrary good looks must be built in, not draped on. The designer worthy of the name is blood brother to the engineer."

Harold Van Doren

How a *photomontage* is made

By **ALFRED A. COHN**

INSTRUCTOR, CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

and **R. A. KOLVOORD**

The Photomontage which illustrates Mr. Cohn's story was made by Mr. Kolvoord, a graduate of the school, as a special assignment when a student

The term photomontage applies properly to a picture made from a series of related pictures grouped to produce one complete entity. This grouping can be accomplished by cropping pictures to a size and shape which will permit of such grouping, and pasting these down on a large sheet of cardboard. This gives hard outlines and conspicuous cut edges where the prints join.

The more common and satisfactory procedure, however, is to project all the pictures, one at a time, on a sheet of sensitized photographic paper, blending the images and thus avoiding the hard outlines resulting from a paste-up. As the images overlap, interesting results can be obtained and otherwise empty spaces can be made more effective.

The first step in the making of a photomontage, whether it is to be used as a wall mural or otherwise, is to make a layout or plan. (See below.) This is governed by the pictures to be used, the shape and size of the montage and the use to which it is to be put. If purely

package of paper as will be used for the completed montage. These prints are juggled around, cropped and finally pasted down, overlapping each other somewhat, in the desired positions.

An outline working plan is now made (see Fig. 2) which will be the same size of the final photomontage and which constitutes the third step in the process. This working plan should be made on heavy white cardboard and will be used as a guide in the placing of the various images on the large sheet of photographic paper. It should have guide outlines of some part of the subject of each picture to aid in exact spacing and scaling, in addition to outlining the portion of the negative which is to be used.

This guide, with one-inch border all around, is placed on the enlarger easel and fitted accurately into the upper left-

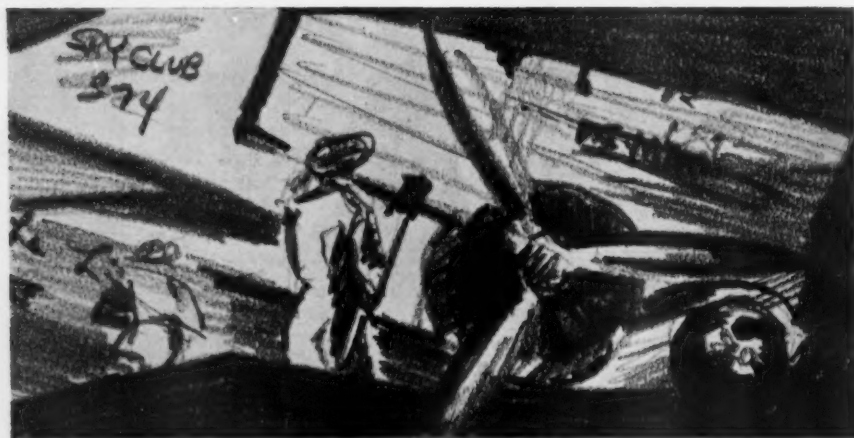
ready to print the first image. This is done by protecting all parts of the sheet except the area indicated on the work plan, which must be referred to frequently. A piece of stiff

black cardboard is cut to the proper shape and size to do this conveniently. It must be large enough to cover entirely the sheet of sensitized paper, and is usually held about three inches above the easel. When this mask is in correct position, the red filter is removed and the exposure made in accordance with the test originally made for the paste-up. If the mask consists of a hole cut in the black cardboard, as is frequently the case, the test exposure should be made through this aperture, otherwise the final image will not have the proper exposure. During the exposure the masking card is kept in slight movement in order further to blend and soften the outlines.

This procedure is repeated until all the negatives have been printed, when the completely exposed sheet is immersed in the same strength developer as was employed for the test prints. At this point it is advisable to provide a few ounces of full strength developer solution and a bit of absorbent cotton with which to apply same to areas of the montage which seem too pale in tone. Areas which are too dark can be reduced later with a weak solution of Farmer's reducer. This is done after the print has been fixed and thoroughly rinsed. A successful montage seldom results from the first attempt, and some workers make two or three prints, exposing each image on all sheets before the negative is changed. Thus if a slip is made on one sheet, the other two are apt to be satisfactory.

If the negatives vary in contrast, or if airbrush or other retouching is necessary, it is advisable to make good glossy enlargements from all negatives and copy these, in groups if possible. These negatives will be similar in contrast and density, and the work will therefore be greatly facilitated. Frequently the client will furnish prints of various kinds from which the montage is to be made in which case all necessary retouching is done before the copy negatives are made.

In the case of large photomontage murals which must be mounted in sections, or on a huge sheet of paper, a good 8 x 10 copy negative is made of the small montage print, and the mural projected from this negative. This provides an opportunity for airbrush retouching on the small montage print.



decorative, much more freedom is possible than if the montage is intended for advertising purposes.

The second step is the making of a photographic paste-up layout. This is accomplished by making prints of various sizes from the original negatives. These can be reduced, enlarged, or same size as the negative, in order to obtain proper balance and emphasis. It should be borne in mind that the final montage should have the same tonal values and composition as a single photograph. Frequently one or more prints are reversed, as in the case of No. 3 in this example. In making these prints, a careful record must be kept of the exact exposure time in each instance, and the prints must of necessity be all from the same

hand corner of same. One of the negatives is placed in the negative carrier of the enlarger, and the image is adjusted to size and position as indicated on the plan. A sheet of photographic enlarging paper of the correct grade of contrast and surface desired (generally double weight glossy) is cut an inch larger all around than the final picture. The lower right-hand corner is notched for identification, as the paper must always be replaced in the same position in regard to the easel. The guide is then removed from the easel, which must not be moved the slightest bit, and the photographic paper put in its place, notched corner in the proper position. A red filter is placed over the enlarger lens to protect the paper, and you are now



R. A. Kolvoord, 405 Liggett Bldg., Dallas, Texas

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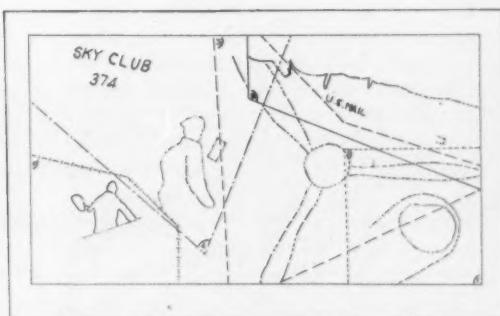
2



PHOTOMONTAGE BY R. A. KOLVOORD

The diagram below indicates how the five photographs were employed to build up the photo-mural. The photo of the propeller was reversed in the process

3



5



Art Directors Club

Yesterday + Today + Tomorrow



The ringing of the church bells on New Year's Eve will announce the birth of a year which portends the most momentous year in the history of the world.

This year will see either the emergence and dominance of a new philosophy based on friendship and cooperation, or it will see victorious the believers in forces of hate and destruction which will carry us back to a stage of barbarism.

It is in such a time that the Art Directors Club will celebrate its twentieth anniversary, so it is proper at this time to raise the following two questions: "Has the Art Directors Club accomplished the things for which it was first organized?" "And has it the possibilities of accomplishing greater things in the future?" To try to answer the second question we must first consider the preceding one.

In 1920 a group of art directors, artists, and men associated with engraving and printing houses and art studios, got together at a dinner to discuss the question of organizing a club whose main object would be to better conditions in this field. This meeting resulted in the formation of the Art Directors Club and the starting of the basic ideals and principles for which the club was to stand. These aims were expressed in the introduction of the first Art Directors Club Annual of Advertising Art. I quote, "The Art Directors Club was organized early in 1920 by a group of men ambitious for the progress of art in advertising and industry, who believe they can contribute to the best interests of art and advertising by collective participation in art affairs." From the same introduction is taken the following which deals with the qualifications for membership: "The Club recognizes as an art director one who counsels in the buying, selling and creation of art work and whose services have been accepted by any reputable organization."

The first three main activities of the Club to be decided upon were: the holding of an annual exhibition of advertising art, the publishing of an Annual of Advertising Art, and the establishing of a Code of Ethics and Standards of Practice for the buying and selling of art in this field.

The forming of this Club was an important milestone in the development of advertising art in this country. This becomes clear when we quote from an article by Ernest Elmo Calkins which appeared in the Second Art Directors

Author's note: The splendid accomplishments of the Art Directors Club are due not only to the work of a few members—but rather to the cooperation of a large part of the membership—therefore in fairness to all, it has been decided not to mention any member's name in this article. For the same reason the author remains anonymous.

Club Annual. He wrote, "Here is practically a new métier, that scarcely existed twenty years ago, that has reached such a state of efficiency of organization that it is able to hold an exhibition of its work that merits and gets the serious attention of art critics—who judge it on its own merits without condescension—and which has an interest for the mere spectator outside of the advertising world at least as great as that of most exhibitions."

The Art Directors Club up to the present has published eighteen Annuals, and as this is being written the nineteenth is being put on the press.

If the Club during the time it has been organized had accomplished only this one task it would have created a monument for itself, significant in its accomplishment.

In studying these Annuals it is interesting to note the great evolution and change that have taken place from the first volume to the last one. These changes, or developments, might be divided into four periods. The first period might be described as that which was primarily dominated and influenced by the English school of illustration and painting. In other words, its influences flowed directly from Howard Pyle and Edwin Abbey, who in their turn influenced such illustrators as Harvey Dunn, Treidler, Grugger, Henry Raleigh and Dean Cornwell. The second period might be characterized as that in which photography, through competition, forced illustrators to analyze and revalue their methods of approach to illustration problems. During the third period we note the influence of some of the more superficial aspects of modern art. This resulted in the artists taking over surface tricks and technics of the modern artists without understanding the basic art principles and philosophy back of them. The result was what is called "Modernistic Art." In the fourth period, which is the one in which we are now working, we find a truer influence of Modern Art. The one thing that our last Annuals have shown us is that the art directors and artists are mastering design. Today functionalism is also having a strong influence on advertising as a whole. The basic reasons and the basic plan are the things that help to give

shape to the final results. Streamlining has also done much to give a new face to our products and advertising. The thing that we need to fear is that streamlining will turn into a disease with set calculated formulas.

A fifth period which will be the advertising art of tomorrow will be based frankly on the fundamental principles of Modern Art. This will mean not only the use of function and design but it will mean the utilization of the driving and emotional powers of Modern Art.

There are certain advertising men who criticize the Art Directors Club exhibitions as being "too arty." They think that these shows should be run solely from the point of view of selling goods. They say that the ugly advertisements that sell the most of the goods are not the "type" that are accepted in the Art Directors Club show. This criticism should be considered carefully by the Art Directors, because it may lead to more effective influence by the organization. The executives who talk about ugly advertising as though it had no art in it are all wrong, because it takes just as much artistic ability to create that type of advertising as to create what they call the "arty" type. The thing some people fail to see is that there may be two kinds of advertising, one that is beautiful and one that is grotesque. The reason why the grotesque advertising appeals more strongly to the people at present is because it is basically more emotional, having to do with qualities of hate, love, fear and possession. Adventure, drama and excitement are powerful attention-getters—witness the success of the movies. Advertisers have also discovered the power of humor in advertising. It was only a few years ago that an advertising man would as soon commit suicide as to put humor into an advertisement.

This all goes to prove that it is art which sells goods—the combined art of the copywriter and the artist. They control both the eye and the mind of the reader. Through their art they catch the attention of the reader and direct his eye to the right things at the right time, so that there is produced in him the wish to buy and own the product. The art directors have depended too much on surveys of "what the people like,"

Continued on page 31

American Artist



PENCIL SKETCH BY LESTER HORNBY

This sketch by a master of the pencil is interesting from several angles.

It is evident that it was rapidly executed. We sense the nervous, automatic character of every stroke which responds, without thinking, to the feeling which Hornby had for the scene. Perhaps the hardest effect to render in pencil is a broad expanse of water, be it quiet or disturbed by a fresh Northeaster—as in this Pigeon Cove sketch. Hornby has expressed both the movement of the waters and the air by what appears to be the most casual and unstudied handling of a soft pencil. Note the drive of the current inshore between the jetty and the lighthouse. Then the change of movement as the waves lap the shore in the foreground.

The crisp rendering of light and shadow on buildings and boat, and the staccato strokes of the cranes serve to accentuate the feeling of a clear, wind-

washed atmosphere. The tattered bush in the lower right corner adds its conviction to the effect.

A master usually succeeds in telling much with a minimum of effort. This is demonstrated here by the way Hornby has suggested activity on the pier by a few touches of tone, leaving white paper to do most of the work. When drawing with the pencil it is important to remember that "paper is part of the picture"—to recall the well-known Strathmore slogan. This applies particularly to the pencil because the covering of any large area with pencil tone is a laborious process and the result almost invariably looks labored. Then too, the pencil is a medium for suggestion rather than realistic representation. I always think of it as closely related to water color. In both media much is left to the imagination of the spectator. Both media need the sense of illumination which white

paper gives when it is allowed to do its part in the picture.

Hornby did this drawing with a single soft pencil, a 2B or 3B on a bristol board having a slight tooth. This technic is admirably adapted to rapid work outdoors. The use of several grades of pencils requires a more deliberate and studied treatment. Anyone who has stood on the bluff at Pigeon Cove (Mass.) and felt the force of a stiff offshore blow will realize the need for employment of the simplest possible means.

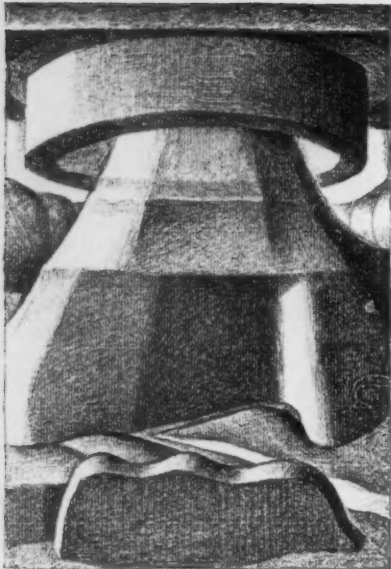
In March 1939 we reproduced another of Hornby's sketches—"The Quarry at Rockport, Mass." The technic in that drawing is more deliberate, with the evident use of several grades of pencils. Lester Hornby for many years has traveled and sketched abroad. His work has been widely reproduced.

Ernest W. Watson

Old Master Clinic

The purpose of the Old Master Clinic is to invite the reader to approach a work of art in an inquiring and creative spirit. It is not important that we agree with Ernest Hamlin Baker's analysis: probably we shall not, a dozen artists would make as many different analyses. That is not at all important. As Baker says, "I should like the speculations to be thought of as provocative questions, rather than conclusive answers. For the most searching scrutiny cannot be expected to approximate more than a fraction of an artist's building methods. Yet the quest for that very fraction can bring a rewarding stimulation, if not actual information. It should prove interesting, among other things, to trace evidences of an intellectual control of intuitional processes—a control that appears to operate increasingly as art moves from simpler to more complex forms, reaching its peak in the superbly integrated form-relationships of the Old Masters."

CONDUCTED BY ERNEST HAMLIN BAKER



1



2



3

THE NATIVITY by BOTTICELLI

PLATE 1. In order to emphasize the painting's basic structure, I have enclosed its main form-groups in three-dimensional containers, so to speak. The result gives us a low, easily circumvented wall in the foreground, a large, tent-like shape in the middle distance that completely fills and dominates the picture, directly above that a circular chandelier-like form that hangs down from a flat ceiling, and behind the whole, a low, enclosing, semi-circular form that repeats the ellipse of the chandelier, prevents our gaze from wandering from the main episode, and creates a pleasant feeling of intimacy and seclusion from the outside world. It is true that the upper part of the tent-shaped form is more felt than actually seen. But the strong upward feeling of form-convergence produced by the kneeling figures, the rocks and the thatched roof, together with my wish to show the relationship of the dancing angels with the rest of the composition, seemed to justify its being drawn. Note the strong feeling of architectural stability that results from this arbitrary form-simplification; also the repose and balance achieved by the wall of embracing figures in the foreground, and the curving wall of trees in the distance, considered both in the light of their own relationship and their relationship to the rest of the composition. It is interesting to see the effect of a cross section given to the ceiling of clouds by the lettering surface at the top.

PLATE 2. It is interesting to see how the action in this composition takes place on three main horizontal levels, which I

have here brought out by the use of dark enclosing tones. One could justly call it a three-story house, with the main action taking place on the second story. It also is interesting to note how often the number three occurs in the design's divisions and sub-divisions. First we have the above-mentioned three levels of action. Then the lower level of embracing figures is divided into three groups. The Nativity portion of the middle level is divided into three groups, even as the "balcony" group (to continue the architectural terminology) is composed of three kneeling angels. It is quite possible that the Trinity concept had not a little to do with Botticelli's repeated use of the three-divisional motif. Departing for the moment from architectural designations, and substituting instead the terminology of weaving, the three levels of action shown in this plate become the woof of a beautiful piece of tapestry.

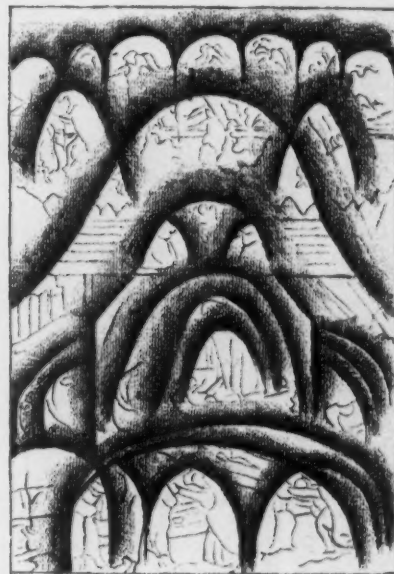
PLATE 3. Pursuing further the weaving approach (and so much of the Old Masters' greatness may be ascribed to the skill with which they "wove" their designs into a compelling unity) I have in this plate isolated the design's upward rhythms, which constitute a sort of warp that moves up through and binds together the three horizontal levels of action. A great deal of the interest and beauty of this masterpiece derives from the minute control that has been exercised over this interplay between the horizontal and the vertical. Incidentally, note the movement and interest these up-moving rhythms give when considered purely as abstract design. Also see how



THE NATIVITY
BY
SANDRO BOTTICELLI
1447-1510

This painting executed in 1500 was Botticelli's last picture. It is considered his best effort in his religious series.

ures, the effect that has been created of a miniature road moving up diagonally from the embracing figures at right bottom, and turning sharply into what could be regarded as a good-sized hill, which nevertheless serves as a lower border for the action in the Manger. Also the curious elevation from which the donkey looks down upon the scene.



4



5

the upward movement and the design as a whole gains through the use of diagonals and their intersection.

PLATE 4. In this plate I have tried to search out repeats of what I call the design's arch or church window motif. It is interesting to see how the three horizontal levels still make their presence felt, and how, at the same time, the upward movement from level to level preserves its continuous flow. Whether there was any conscious connection between the painting's religious theme and the employment of this church window motif is anybody's guess. Personally I should prefer to believe that there was.

PLATE 5. In this plate I have shown each main design-thrust as abstract pat-

tern in order to facilitate the study of the painting from the viewpoint of non-representational design. Again we find the horizontal levels, the upward-moving and binding perpendicular rhythms, but now they appear as beautiful variations in an all-over pattern. A careful consideration of the arrangement shown in this plate will help in the realization of the mastery with which Botticelli manipulated the pictorial elements in this striking and unusual composition to achieve a satisfying unity. In less skilful hands the attempt to bind three separate levels of action into a plausible whole would have resulted in disjointed incongruities.

As matters for interesting speculation there are, among other things, the disparity in size between the various fig-

Goings-on at the Clubhouse



The fall lecture series has made a record get-away at the Society of Illustrators Clubhouse at 128 East 63rd Street. Harold von Schmidt, the Society's president, nearly stripped the gears on the opening evening (Oct. 24th) with his exciting illustrated talk on the "Anatomy of Composition and How It Works."

We were there with pencil and paper, hoping to jot down a brief résumé of the evening's performance. But Von raised so much dust we couldn't even see to make notes. Then we thought we might at least reproduce a few of the sketches he made to illustrate his talk. But you can't reproduce moving pictures on a printed page. Try to imagine what you'd have if all the frames of a strip of film were superimposed instead of being run off in sequence. That is what Von's sketches looked like when he got through with them. Well, we will overtake him some day when he is low on gas and going slow enough to be recorded in type.

We had better luck on Oct. 31st with the second program—illustrator Mario Cooper, introduced by Wm. O. Chessman, Art Editor of *Collier's*.

Mario was born in Mexico City in 1905. He is short, dark, definitely Latin; has a warm personality advertised by a "welcome stranger" smile. He studied with F. Tolles Chamberlain, Harvey Dunn, Pruett Carter and Louis Treviso. Illustrates for various popular magazine and is now, to quote Bill Chessman, "a member of the *Collier's* family."

In opening the meeting and in introducing Chessman, Adolph Treidler, Chairman of the Lecture Committee, said that he had a particularly warm feeling for *Collier's* because *Collier's* gave him the greatest thrill of his life. Early in his career he sauntered into the art director's office with his samples; walked out with a contract for six covers. That was something, but only a part of it. The man at the desk asked him to state the top price he had ever received for a drawing. When Adolph looked at his contract he saw the figure had been doubled!

Chessman's first concern when taking the floor was to assure his listeners that he was not art director then; that *Collier's* present policy is to halve rather than double the figure; that a six-time contract is nothing more than a legend at *Collier's* now. Make what you can of all that! The fact is that two plus two won't always add up to four at these illustrators' affairs.

Perhaps by way of giving a crumb of comfort to some of the youngsters, Chessman introduced Mario as a "short little fellow who came straggling into his office under a tremendous bundle of drawings, leaving a trail of blood from his tired and bleeding feet." He felt sorry for the "poor little guy" and—seeing he had something on the ball—gave him a story. That was the beginning. But not the end of his struggle. The struggle continues today it seems. This was dramatized for the audience when Mario and Chessman put on a little act such as often takes place in the art director's office.

Cooper, having read his story thoroughly and spotted what he considers the right "situation" for illustration, drops into Chessman's office to talk it over. He starts to talk. Chessman interrupts to answer a phone call. Mario makes a fresh beginning. . . . Another interruption by a messenger from the advertising department. Once more Mario tries. Again the interruption—an urgent call from the production manager. This goes on for a half hour and Mario finally leaves in desperation.

There are other struggles. Such as the anguish of an illustrator when he sees his beautiful full-color drawing, intended for a four-color double-page spread, reproduced in black and white or in completely foreign colors; or when his illustrations have great chunks cut off here and there—trimmed to fit what space was left after a last minute advertisement had encroached upon an editorial form.

For all these atrocities Mr. Chessman gave convincing alibis in a talk about production problems which the illustrator has to learn to live with. The artist, it seems, must know a lot besides art.

Cooper said there were two phases in the artist's life; one the business man—the other the artist. "Most of us," he said, "sort of forget we are artists at times, at other times we forget we are business men. We do our work, then sit around and wait for the next story to come to us. All the time we spend on criticising art directors because we don't 'get the breaks' could much better be spent in illustrating things for the love of it. There are so many American legends and historical events that could be illustrated in our leisure hours—for the love of it; perhaps we could have a nice exhibition of these illustrations—though the important thing would be the satisfying of our artistic urge. But somehow we don't do this—I know I don't."

There is scarcely a meeting in these illustrators' programs without reference

to the artist's use of photography. Time was when illustrators just didn't talk about photographs; many used them but they kept their studio doors locked. To a few men the camera is still the devil's device, but by and large it is an accepted tool in the profession. Some who do employ it are none the less a bit afraid of it, at least afraid to advise its use by beginners. Norman Rockwell says, "Don't use photographs until you've learned to illustrate without them."

But a moment's reflection will vindicate the use of photographs—the right use. Mario Cooper points out that the camera catches poses and expressions that models cannot take when consciously posing—nor hold if they could—expressions and actions which may be very significant. To demonstrate, Cooper exhibited an illustration of a girl and a boy before a fireplace. He took thirty or more photographs of two girls—he wasn't sure the first could supply the proper pose. He said it wasn't necessary to pose the girls; "I just turned them loose and talked with them, told them stories. I clicked the shutter when they took the pose I was searching for. Not satisfied with the coiffure of either girl, I went to *Vogue* and clipped out several 'hair do's' to choose from."

Cooper had all the photographs and preliminary studies for this illustration with him.

From the photographs of the models he made a drawing of the girl as she was to appear in the illustration. Working on tracing paper he corrected his drawing on the transparent sheet laid over his first trial—and repeated until he was satisfied with the result.

He did the same with the boy of whom he also had many photographs.

When finally both figures were drawn to his satisfaction (each on a separate piece of tracing paper) he laid one over the other and shifted them about till he found the right relationship. He was then ready for his brush and color.

To show that he by no means confined his study to photographic models, Cooper brought with him a whole series of nude studies from the posed model, and pencil studies of gowns drawn over the nude forms.

Cooper advised the beginners not to try to sell their work to art directors. He said "Do your stuff on a piece of paper and then put it up to the art director. Let the picture sell itself. If he doesn't go for it it is useless to ask 'Why don't you like it?'—or 'What's the matter with it?'. Worst of all, don't tell him you consider your drawing better than some of the stuff printed in his magazine."

Continued on next page

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AT THE CLUBHOUSE continued

This bit of advice followed Mario's
recollection of one of his early encoun-
ters with art directors. He was just about
broke the day he first approached the
Delineator. It was on a dismal, rainy day
and the waiting room of the *Delineator*
and the long hall leading up to it had
a dungeon-like gloom. The girl at the
information desk would not let him in
to see the art director but took his por-
tfolio into the A. D.'s office. Mr. Cooper
was disappointed because he thought he
might be able to arouse at least sym-
pathy in the heart of the A. D. if he
could but see him and talk to him. When
the A. D.'s secretary finally came out
to invite Mario in, she couldn't believe
the "poor little guy" really was the
artist; she had him cataloged as Cooper's
errand boy. When she finally ushered
him into the sanctorum the A. D. was
quite evidently admiring Cooper's sam-
ples that were set up all around the
room. He got a story. That experience
taught Mario it was important to have
pictures that would sell themselves.

One impression taken away from the
Thursday night meeting at the Club-
house was that Cooper is a thorough-
going craftsman. It was well expressed
by Treidler who said that "as our illus-
trators come here and tell us how they
do their jobs it becomes increasingly
clear that genius seems to be largely a
capacity for taking pains. We are too
apt," he continued, "to throw up the
sponge after a few attempts that don't
turn out right."

Coming Lectures

The remaining lectures in the 1940 series
are: *Thursday, November 28* (this lec-
ture was originally scheduled for the
21st) *Sanford E. Gerard*, Art Director,
Macy's, introduced by Irving Nurick.
Thursday, December 5, *Gilbert Bundy*
and *James Williamson* introduced by
Frank Crowninshield, Fine Arts Editor,
Vogue. *Thursday, December 12*, *Ray*
Prohaska introduced by James C. Bou-
dreau, Director, Art School, Pratt In-
stitute. *Thursday, December 19*, *Al*
Parker and *John Falter* introduced by
Ralph Whitney, Art Editor, *Cosmo-*
politan Magazine.

**Plans for the 1940 Series
are being made**

The Society of Illustrators is planning
a second series of lectures to begin on
Thursday, January 16, with an interest-
ing program supplied by Norman Rock-
well. You may have heard Rockwell last
year. If so you won't want to miss his
second appearance. The discussion of the
evening will cover entirely new ground
and will in no way repeat the subject
matter of last year's program. Further
announcement of the new series will ap-
pear in the January number.

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How the Artists Guild Serves the Artist

Robert Jay Burton outlines "The Reorganization Plan" designed to protect artists in the Free-lance Market.

Throughout its history, one of the primary aims of the Artists Guild has been the achievement of a fair voice in determining the marketing conditions under which free-lance artists must operate. In order, therefore, to understand the primary purpose underlying the proposed plan of reorganization of the Artists Guild, it is necessary that we understand the exact economic position of the artist in relation to the larger industrial community in which he earns his living.

The free-lance artist is essentially an independent producer. He is not an employee in any sense of the word. On the contrary, his primary economic function consists of the production of creative art work for sale in a competitive market. The success or failure of a free-lance artist is determined very largely by the amount of work that he is able to sell and the price that he is able to command. Obviously, no organization of artists can vitally affect either of these two elements. The amount of work which an artist is able to sell may depend upon a variety of factors, ranging from artistic merit to whether or not he belongs to the right country club. The price an artist is able to command for his work likewise may depend upon individual equations, not the least of which may simply be the ability to charge what the traffic will bear.

Unfortunately, however, the economic life of the free-lance artist is not wholly confined to volume of sales and prices charged. The terms and conditions upon which art work is sold, the use that buyers should be allowed to make of art work, the activities of artists' agents, brokers, and an endless variety of middlemen, all very directly affect the well-being of the free-lance artist. It is with respect to these latter elements, which, for the sake of simplicity, one can safely call "marketing conditions," that the Artists Guild primarily concerns itself.

Among the marketing problems which confront the free-lance artist, we find such matters as requests for work on speculation; the purchase of work for a restricted purpose or medium—and the subsequent use of the work for a much wider purpose and in different media without the payment of additional compensation to the artist; the practices of unscrupulous art brokers and other middlemen which result in the deduction of substantial portions of the sales price of art work; as well as countless other practices on the part of unethical and oftentimes wholly illegitimate individuals and corporations, which seek to prey upon the all-too-often unsuspecting and gullible artist.

It is not the purpose of this article to deal with any specific abuse. Other members of the Guild have already discussed in *AMERICAN ARTIST* some of the "marketing abuses" and more articles on the subject will follow. The primary purpose of these lines is not to discuss specific abuses but to attempt to clarify the procedure by which the Artists Guild hopes to combat any and all abuses which have a detrimental effect upon the free-lance artist.

The problem which confronts the free-lance artist may be stated as follows:

The Guild Page



On this page each month the **ARTISTS GUILD, Inc.**, 9 Rockefeller Plaza, New York, will present information relative to conditions in the art market and will discuss the steps taken by the Guild to protect the artist's interests. Pres., Harry T. Fisk, Vice Pres., Warren Baumgartner, Sec'y, Earle B. Winslow, Treas., George Rupprecht.

The AMERICAN ARTIST has been besieged with inquiries concerning The Artists Guild of New York, due to the articles which the Guild is supplying monthly. Space does not allow a proper description of the purposes and functions of the Artists Guild, and we therefore recommend that inquiries be sent direct to The Artists Guild, Inc., 9 Rockefeller Plaza, New York, N. Y.

In so far as he is an independent producer, he wishes to retain the utmost freedom, and for this reason industrial unionization as it is commonly understood does not offer a solution to the economic problems of the free-lance artist. However, recognizing as he must his inferior bargaining position, the artist can, through collective strength, secure for himself as well as for his fellow artists, more equitable marketing conditions.

The most potent weapon which a group of free-lance artists possesses arises by virtue of the very workings of the economic law of supply and demand. The Artists Guild accepts as an immutable premise that the creative efforts of the free-lance artist are needed by industry and that this need creates a constant demand. We realize that it is only by utilizing this demand that the artist can achieve a measure of control over his own economic existence. To put it simply and directly, although certainly not naïvely, if industry wants the work of the artist, industry must be prepared to take such work upon a fair and equitable basis.

The practical result which the Guild seeks to achieve is the establishment of a "basic minimum contract" for free-lance artists. This contract would not be unlike contracts now in existence for dramatists and song writers. The proposed basic minimum contract has nothing whatever to do with price. This element must remain within the sole province of the individual. The contract would, however, deal with marketing conditions and would seek to remedy, by the use of a legally binding contract, any and all abuses which have an important effect on the marketing processes. This agreement, for example, may deal with terms of payment, the use to be made of a particular work, and the price which the buyer would have to pay if a greater use were made of a work. These, of course, are only suggestions. The actual terms of a proposed minimum contract have not as yet been thoroughly discussed. These terms are dependent very largely upon a clarification of some of the major abuses which now exist in connection with the sale of the artist's work.

It is important to point out at the outset that the proposed basic minimum contract seeks merely to preserve that which is best in the status quo. It has always been the sincere belief of the Artists Guild that the vast majority of art buyers and art brokers in the United States maintain standards of business conduct which are eminently fair. The purpose of the Guild's Plan of Reorganization is not to change in any way that which is fair and equitable in the status quo. It seeks merely to combat the unethical and the unfair.

The proposed plan of reorganization seeks to achieve a basic minimum agreement by the use of the group strength which I have referred to earlier in this article. The method by which it is proposed to utilize this group strength as an effective agency to secure a basic minimum agreement is known as the "assignment of rights" principle. Underlying the assignment principle is the fact that an artist has two separate property rights in his work. One of these is the physical possession of the work itself, i.e., the piece of canvas or drawing-board upon which the work appears. The other, and the important right from a commercial standpoint, is the right to reproduce the work. It is this right that the art buyer seeks to obtain. This right to reproduce is known as a common law copyright. A work of art can only be reproduced upon the express consent of the artist or his assignee. The assignment principle seeks merely to give the Guild a measure of control over the

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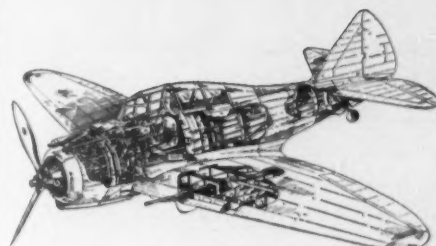


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granting of the right to reproduce.

The Guild has prepared, and a number of its members have already executed, an assignment of the first reproduction rights, i.e., the common law copyright in any and all works which the member may create during the life of the assignment. This assignment deals merely with the right to reproduce the work, and not with the physical work itself.

The proposed assignment will become operative on January 1, 1942, and will endure for successive periods of three years. At the end of any such three-year period, the artist will be able to cancel the assignment, if he so desires.

The assignment of first reproduction rights is made to the Artists Guild, Incorporated, and to three individual trustees jointly. These three trustees, who will be joint owners of the reproduction rights together with the Artists Guild,

are Harold von Schmidt, Wallace Morgan and Charles Chambers. These trustees are to serve for life. In the event that any trustee shall cease to serve then such a vacancy will be filled by either Norman Rockwell or Peter Helck. In the event that either Mr. Rockwell or Mr. Helck shall be unable to serve or shall have already been appointed when a vacancy occurs, then such vacancy will not be filled until the expiration of the particular three-year period in which the vacancy occurs. The purpose of this device is, of course, to enable the individual artists to approve the identity of the all-important trustees or to withdraw their assignments in the event that one or more of the trustees should be unsatisfactory to them.

The function of the trustees will be primarily to act as a "safety check" in connection with the holding of these

reproduction rights. It will be the Artists Guild that will deal with these rights in accordance with the provisions of the plan of reorganization, but since the trustees will be technically co-owners, their acquiescence and consent will at all times be necessary in order for the Artists Guild to take any action with respect to these rights.

The primary purpose of an assignment of rights to the Guild is to enable the Guild to act as a bargaining unit in securing basic minimum contracts for its members. In other words, the Guild's "technical" power over the first rights of reproduction in the works of its members will serve as a means whereby unscrupulous and unethical buyers and brokers may be denied the services of Guild members.

Continued on page 30

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The crux of the plan is to give to the Guild a form of control over the reproduction rights of its members. This control, however, is to be exercised only for the purpose of securing and enforcing a standard form of basic minimum contract which would be acceptable to the rank and file of Guild members.

The future success of a proposal such as the Guild's Reorganization Plan will depend largely on the degree of cooperation the Guild receives from the vast majority of buyers of art work. This vast majority is not only highly ethical, but it has shown a consistent willingness over a period of years to treat the artist with the utmost fairness. The proposed basic minimum contract will mean, so far as the large majority of buyers is concerned, merely a reiteration of the status quo. The members of the Guild have no quarrel with this large group of ethical buyers. The Plan is aimed solely at the small fringe of art buyers and art brokers whose unethical and unfair practice constitute a constant menace to the well-being of the entire art world.

Living as we are in a dynamic and changing world, all of us must constantly be on the alert to preserve that which is good in the status quo and to eliminate that which seeks to destroy ethics and good morals. If the Artists Guild is successful in achieving this purpose, it will have advanced a long way toward its goal of a happier and more prosperous world for the free-lance artist of America.

Under the Plan of Reorganization advertising agencies, magazine publishers and other large buyers of art work would be asked to enter into an agreement with the Guild whereby they would agree to use the basic minimum contract as a basis for acquiring art work from Guild members.

This agreement to use the Guild's basic minimum contract would probably run for a period of years. During this period the advertising agency or publisher would continue to deal directly with the artist. Technically, such buyer would secure a release from the Guild of the rights that in practical effect it would be buying from the individual artist. Such a release from the Guild would be obtained when the buyer agreed to use the proposed basic minimum contract in connection with the acquisition of work from Guild members.

★ in January

Fred Freeman will write about the Relationship of the Artist to the Art Service and Art Representative.

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ART DIRECTORS CLUB

continued from page 22

taken by people who do not understand art. They should make surveys and polls of their own to ascertain the real reactions of people to the various kinds of art.

To speak of other activities of the Club: In 1920 a committee was appointed to formulate a Code of Ethics and Standards of practice for the Club. After about three years' work such a code was established. Later, when the Guild of Free-lance Artists was formed, it developed a Code of its own. These codes were amplified by a code worked out by the 4A's. In 1919 the Club started a series of annual lectures which were given for the benefit of art students and young people who had lately entered the commercial field. The subjects discussed at these talks ranged from discussions of mechanical production and layout problems to selling media and consumer-acceptance.

Early in the Club's history an educational committee was appointed. This committee started a very interesting survey of the educational ideas used in teaching art in colleges, universities and art schools. Although this work was not carried to completion, it attracted national attention, and it is interesting to know that a committee financed by the Carnegie Foundation is carrying on a similar work at the present time.

This Educational Committee also started work on a plan to make available to prospective art students information about the different art schools of the country. Again it is interesting to note that the American Federation of Art in Washington has just issued a book which gives definite information of this sort.

Sketch classes have been held for the benefit of art directors and also exhibitions of their playtime work.

Each year the Club has given a party in honor of its retiring president. As this space is limited it is not possible to go into many other minor activities that have been carried on by the Club.

To the questions: "Has the Art Directors Club accomplished the things for which it was organized?" "And has it the possibility of accomplishing greater things in the future?" I think we would all join in saying this: "Yes, the Club has accomplished in a very splendid and wonderful way the things it first set out to do." But this is only a start on what it will accomplish in the future. In the near future it may establish a laboratory where experiments may be carried on to determine the power of aesthetic principles to create sales. It may hold a comprehensive exhibition at a place like the Museum of Modern Art, to display definite products together with their advertisements and the art work used in



Benerisa Tafoya Kenneth M. Adams

The People Liked it Too!

The Popular Vote Poll conducted at the International Business Machines' Gallery of Science and Art at the New York World's Fair gave first place to Kenneth Adams' painting "Benerisa Tafoya," representing New Mexico. Mr. Adams was also awarded first prize by the jury of museum officials and art patrons which met earlier this month.

The Popular Vote Poll had been conducted since the opening of the Fair to determine the three most popular paintings in the company's exhibition of Contemporary American Art from the 48 states, the District of Columbia, Hawaii, Alaska, Puerto Rico, and the Virgin Islands. Final tabulation also revealed that Frank Benson's canvas "River in Flood," representing Massachusetts, ranked second in popular appeal, and that "Going to Town" by Paul Sample of New Hampshire ran third. The three artists received cash awards of \$200, \$150, and \$100 respectively.

A similar poll was conducted during the summer at the I. B. M. exhibit at

them. And it may carry on work already started in the television field as soon as this medium is perfected. These are only a few of the many possible new things it may accomplish. Today America, because of world conditions, is fast becoming the fashion and art center of the world. The world's most talented people are flocking to our shores, definite recovery is on its way, and everything points towards America's becoming greater and more important in every way. The Art Directors Club will play an important part in this march to a greater accomplishment in the World of Tomorrow.

I salute the Art Directors and the Artists because they are the builders of the future. They do not destroy—they create!

the Golden Gate Exposition in San Francisco where another exhibition of Contemporary American Art was on view. The first prize in the Treasure Island Popular Vote Poll was awarded to Aldro T. Hibbard for his canvas "Rockport in Winter" representing Massachusetts, as reported in our November number.

The 53 paintings by American artists which were on view at the New York World's Fair will be toured throughout the United States, according to a statement made recently by Mr. Thomas J. Watson, president of International Business Machines. Wherever possible, preference will be given to small communities, with adequate facilities, not included on important art itineraries. Due to a number of invitations from museums in Canada, the second collection of 53 paintings, shown this past summer at the Golden Gate International Exposition, will be toured throughout the provinces, together with the 10 Canadian paintings also chosen by art authorities and purchased by the company from the 9 provinces and Newfoundland.

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Milles, born in Sweden in 1875, is now 65 years old. He has been most prolific and his work is to be seen in most important world centers. Since 1931 he has been Professor of Sculpture at Cranbrook Academy.

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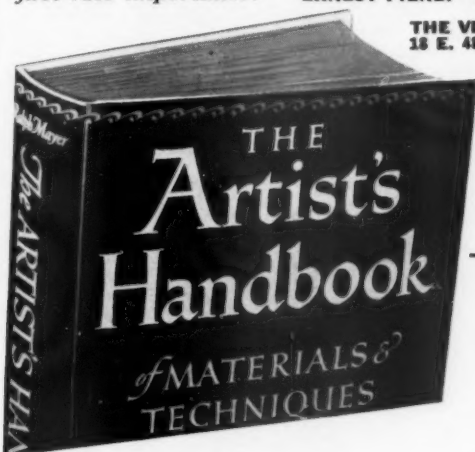
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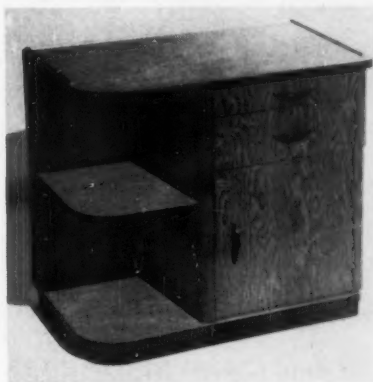
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SOCIETY OF AMERICAN ETCHERS Continued from page 16

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Bridgeport Guild

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Studies for the Libyan Sibyl, Michelangelo, <i>Red Chalk</i> . . .	Jan	13	Fehér, Joseph— <i>Drawing for Advertisement for Chicago Tribune's Travel Service</i> . . .	Apr	21
DRAWING: CHARCOAL			Fiene, Ernest—"Long Voyage Home," <i>Portrait, Oil</i> . . .	Sep	14
"Detail of Cartoon for Kansas Mural," John Steuart Curry . . .	Oct	4	Fisk, Harry—Scratchboard Drawing, <i>Ill.</i> . . .	Jan	29
Detail of Charcoal Study, Norman Rockwell . . .	May	12	Francesca, Piero della—"Flagellation," <i>Oil Painting</i> . . .	Nov	14
DRAWING: CHINESE BRUSH			Freeman, Don—Sympathetic Reporter of Metropolitan Life, <i>Ills., Litho Drawings</i> . . .	Jan	22
11th Century, Ch'ao Pu-Chih . . .	Jan	11	Gag, Wanda— <i>Drawing for Children's Book</i> . . .	May	23
DRAWING: CRAYON			Ganso, Emil—"Morning," <i>Soft-ground and Aquatint Etching</i> . . .	Feb	10
Lewis Daniel Illustrates Walt Whitman's "Leaves of Grass," Lewis Daniel and Peter Helck, <i>Ills., Crayon and Tusche</i> . . .	Nov	5	Gauguin, Paul—"Fruits sur une table," <i>Oil Painting, Color</i> . . .	Jun	17
PM Competition Prize-winner, Fred Ellis, <i>Litho Crayon</i> . . .	Jun	27	Gibson, Charles Dana— <i>Illustration, Pen Drawing</i> . . .	Oct	28
Wanted—a Safari: Animal Drawings, Clement Weisbecker, <i>Ills., Crayon</i> . . .	Mar	23	Giotto—"Annunciation to Saint Anna," <i>Oil Painting</i> . . .	Nov	12
DRAWING: INK			GLASS		
PM Competition Prize-winner, Adolf Dehn . . .	Jun	27	Arnold Allen Epstein Paints a "Stained Glass" Window, <i>Ill.</i> . . .	Feb	36
DRAWING: PEN			Design for Vase . . .		
Etchings and Drawings of Louis C. Rosenberg, Ernest W. Watson, <i>Ills.</i> . . .	May	5	Muirhead Bone . . .	Mar	12
"fgc" or Fred Cooper, Matlack Price, <i>Ills.</i> . . .	Nov	15	Jean Cocteau . . .	Mar	17
"Seeing New York," Charles Dana Gibson . . .	Oct	28	Salvador Dali . . .	Mar	17
Stub Pen Drawing, Arthur L. Guptill, <i>Ills.</i> . . .	May	26	Raoul Dufy . . .	Mar	16
DRAWING: PENCIL			Duncan Grant . . .	Mar	15
Blind Sketching, Don Ulsh, <i>Ills.</i> . . .	Oct	10	Designs for Glass and Their Designers, Steuben Glass, <i>Ills.</i> . . .	Mar	11
"Fourteenth Century Houses at Assisi," Ernest W. Watson . . .	Jan	26	Gordon, Jan—Will It Make a Good Picture? . . .	Sep	27
How about Size?, Some Notes on Pencil Drawing, Ernest W. Watson, <i>Ills.</i> . . .	Apr	24	Guptill, Arthur L.— <i>Stub Pen Drawing, Ills.</i> . . .	May	26
Matter of Legibility, Ernest W. Watson, <i>Ills., Pencil Sketches</i> . . .	Sep	20	Graham, Don—Animation: Art Acquires a New Dimension, <i>Ills., Drawings</i> . . .	Dec	10
"Old Odd Fellows Building," Emil J. Kosa . . .	Oct	15	Grant, Duncan— <i>Glass, Design for Vase</i> . . .	Mar	15
"Pigeon Cove," Lester Hornby, <i>Sketch</i> . . .	Dec	23	Greco, El— <i>Oil Painting, Detail</i> . . .	Feb	21
Rollin Kirby, Great American Political Cartoonist, <i>Ills.</i> . . .	Jun	5	Haas, Irvin—Illustrators of Children's Books, <i>Ills.</i> . . .	May	21
Sketch, Harry W. Jacobs . . .	Jun	28	Handforth, Thomas—"Archer," <i>Lithograph</i> . . .	Feb	25
Sketches, Jean MacLane . . .	Jan	4	"Seated Warrior," <i>Etching</i> . . .	Feb	24
Studies for "Persephone," Thomas Hart Benton . . .	Mar	10	Hawley, Peter— <i>Painting for Advertisement for Heinz Vegetable Soup</i> . . .	Apr	21
DRAWING: SCRATCHBOARD			Helck, Peter—Lewis Daniel Illustrates "Leaves of Grass," <i>Ills., Crayon and Tusche</i> . . .	Nov	5
Scratchboard Drawing, Harry Fisk, <i>Ill.</i> . . .	Jan	29	Hibbard, Aldro T.— <i>Landscape, Oil</i> . . .	Nov	28
DRAWING: WASH			Painter of New England Winters, <i>Ills.</i> . . .	Jun	8
Etchings and Drawings of Louis C. Rosenberg, Ernest W. Watson, <i>Ills.</i> . . .	May	5	Hill, Polly Knipp— <i>Roulette Plate</i> . . .	Feb	15
PM Competition Prize-winner, Lionel S. Reiss . . .	Jun	27	Hoffman, Malvina— <i>Drawing and Modeling Drapery, Ills., Sculpture</i> . . .	Jan	14
PM Competition Prize-winner, Georges Schreiber . . .	Jun	27	Hornby, Lester—"Pigeon Cove," <i>Pencil Sketch</i> . . .	Dec	23
			Hornung, Clarence P.—Hornung on Trade-marks, <i>Ills.</i> . . .	Oct	16

ILLUSTRATION

Drawing, Valenti Angelo	May 22
Drawing, James Daugherty	May 23
Drawing, Wanda Gag	May 23
Drawing, Henry C. Pitz	May 21
Drawing, Helen Sewell	May 23
Drawing, Kurt Wiese	May 22
"fgc" or Fred Cooper, Matlack Price, <i>Ills., Pen Drawings</i>	Nov 15
Illustrators of Children's Books, Irvin Haas, <i>Ills.</i>	May 21
Lewis Daniel Illustrates Walt Whitman's "Leaves of Grass," Lewis Daniel and Peter Helck, <i>Ills., Crayon and Tusche</i>	Nov 5
Norman Rockwell, Painter for America's Millions, <i>Ills.</i>	May 11
Pen Drawing, Charles Dana Gibson	Oct 28
Sidelights on Book Illustration, Henry C. Pitz, <i>Ills.</i>	Sep 22
"Song of Myself," Lewis Daniel, <i>Crayon</i>	Nov 4
See also	

FASHION ILLUSTRATION

SOCIETY OF ILLUSTRATORS

INDUSTRIAL DESIGN

Cardboard Engineering, Richard E. Paige—Nature Inspired . . . , <i>Ills.</i>	Oct 22
Design, Russell Wright	Apr 27
Space Division in Industrial Design, Harold Van Doren, <i>Ills., Diagrams</i>	Dec 17
Three Kinds of Industrial Designers, Percy Seitlin, <i>Ills.</i>	Apr 26
Ingres—Self-portrait, <i>Oil Painting</i>	Jan 31
Jacobs, Harry W.—Pencil Drawing	Jun 28
Kalish, Max—"Water-carrier," <i>Bronze</i>	Feb 27
Kane, Margaret Brassler—As I See Sculpture, <i>Ills.</i>	Oct 12
Kent, Norman—"Ancient Watch Tower," <i>Linoleum Cut</i>	Sep 25
Kirby, Rollin—"Did You Ever Hear of Austria, Czecho-Slovakia or Poland?", <i>Cartoon</i>	Jun 4
Photo on Cover	Jun
Great American Political Cartoonist, <i>Ills.</i>	Jun 5
Kolvoord, R. A., and Alfred A. Cohn—How a Photomontage Is Made, <i>Ills., Photos</i>	Dec. 20
Kosa, Emil J., Jr.—"Old Odd Fellows Building," <i>Pencil Drawing</i>	Oct 15

LANDSCAPE

Simplicity in Painting as Seen in Landscape, Warren Wheelock	Jun 22
Laurana, Francesco—Head, <i>Sculpture</i>	Apr 12
Leonardo da Vinci—Oil Painting, "Madonna" attr.	Feb 20

LETTERING

Let's Explore Lettering, Matlack Price, <i>Ills.</i>	Apr 17
Lucian Bernhard's Photo Magnetic Lettering, Percy Seitlin	Feb 26

LINOLEUM PRINTING

"Ancient Watch Tower," Norman Kent, <i>Linoleum Cut</i>	Sep 25
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LITHOGRAPHY

"Archer," Thomas Handforth	Feb 25
Don Freeman, Sympathetic Reporter of Metropolitan Life, <i>Ills., Litho Drawings</i>	Jan 22
Lithograph, Honoré Daumier	Jan 11
Lithograph, José Clemente Orozco	Jan 12

MacLane, Jean—Paintings of . . . , Ernest W. Watson, <i>Ills.</i>	Jan 5
Photo on Cover	Jan
Pencil Drawings	Jan 4

MAGAZINE COVERS

Cover for "Fortune," Thomas Benrimo	Apr 21
Designing Magazine Covers: Art Directors Discuss Requirements, <i>Ills.</i>	Mar 18

MARKETING

The Detroit Artists' Market, Marion Holden Bemis	Sep 15
Masaccio—"Tribute Money," <i>Mural</i>	Nov 13
Mastro-Valerio, A.—Mezzotint	Feb 13
McFee, Henry Lee—Still Life, <i>Oil</i>	Jun 16
Michelangelo—Drapery, Drawing, <i>Red Chalk</i>	Jan 15
"Eritrean Sibyl," <i>Mural</i>	Nov 14
Head, <i>Sculpture</i>	Apr 13
Studies for "Libyan Sibyl," Drawing, <i>Red Chalk</i>	Jan 13

MONOTYPE

American Monotype Society, Formation	Nov 29
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MOTION PICTURES

Animation: Art Acquires a New Dimension, Don Graham, <i>Ills., Drawings</i>	Dec 10
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"Long Voyage Home," <i>Ills., Oil Paintings</i>	Sep 4
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MURALS

"Eritrean Sibyl," Michelangelo	Nov 14
John Steuart Curry and His Kansas Murals, Ted Wear, <i>Ills.</i>	Oct 5
Studies for Norman Rockwell's Nassau Tavern Mural	May 15
"Tribute Money," Masaccio, <i>Oil</i>	Nov 13
Wakefield, R. I., Murals, Ernest Hamlin Baker Describes Organizing Design of, <i>Ills.</i>	Jan 17

Nason, Thomas W.—Copper Engraving	Feb 12
National Art Society—Art for Your Sake, Program, <i>Ill., Photo</i>	Feb 16

Old Master Clinic—Discussion, Ernest Hamlin Baker	
"Creation of Eve," Veronese, <i>Ills.</i>	Jun 12
"Nativity," Botticelli, <i>Ills.</i>	Dec 24
"Presentation of the Virgin," Tintoretto, <i>Ills.</i>	Oct 20
Orozco, José Clemente—Lithograph	Jan 12

Paige, Richard E.—Nature Inspired, <i>Ills., Cardboard Engineering</i>	Oct 22
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PAINTING: OIL

Aldro T. Hibbard, Painter of New England Winters, <i>Ills.</i>	Jun 8
"Annunciation," Medical Diagnosis of Figure	Jun 30
"Annunciation to Saint Anna," Giotto	Nov 12
"County Election," George Caleb Bingham, <i>Color</i>	Jun 19
"Creation of Eve," Paolo Veronese	Jun 12
Detail, El Greco	Feb 21
"Edith Cavell," George Bellows	Feb 9
"Flagellation," Piero della Francesca	Nov 14
George Bellows, Most American of Our Painters, Warren Wheelock, <i>Ills.</i>	Feb 5
Jean MacLane, Painter with a Virile Brush, Ernest W. Watson, <i>Ills.</i>	Jan 5
"Lady Jean," George Bellows	Feb 4
Landscape, Jean Baptiste Corot	Jun 24
Landscape, Lamar Dodd	Nov 28
Landscape, Aldro T. Hibbard	Nov 28
Landscape, Rembrandt Van Rijn	Jun 23
Landscape, Albert Pinkham Ryder	Jun 23
Landscape, Georges Seurat	Jun 25
Landscape, Henry Strater	Nov 28
"Long Voyage Home"	

Thomas Hart Benton, <i>Scene</i>	Sep 6
George Biddle, <i>Portrait</i>	Sep 9
James Chapin, <i>Scene</i>	Sep 13
Ernest Fiene, <i>Portrait</i>	Sep 14
Robert Philipp, <i>Portrait</i>	Sep 10
Luis Quintanilla, <i>Group</i>	Sep 11
Georges Schreiber, <i>Scene</i>	Sep 5
Raphael Soyer, <i>Scene</i>	Sep 8
Grant Wood, <i>Scene</i>	Sep 12
"Madonna," Byzantine, 1290 A.D.	Feb 20
"Madonna," attr. Leonardo da Vinci	Feb 20
"Madonna," Georges Rouault	Feb 21
"Mother and Child," Giovanni Cimabue	Nov 12
"Nativity," Botticelli, Sandro	Dec 24
Norman Rockwell, Painter for America's Millions, <i>Ills.</i>	May 11
"Persephone," Creation of Thomas Benton's, Gibson Danes, <i>Ills.</i>	Mar 5
"Persephone," Thomas Hart Benton	Mar 4
Phil Dike Captures the Scale of the West, <i>Ills.</i>	Nov 19
Portrait, Kenneth M. Adams	Jun 29
	Nov 28
	Dec 31

Portrait, Georges Schreiber	Sep 4
"Presentation of the Virgin," Tintoretto	Oct 20
Standardizing Oil Paints for Artists, <i>Ill.</i>	Nov 10
"Self-portrait," Ingres	Jan 31
Simplicity in Painting, Warren Wheelock, <i>Ills.</i>	Jun 22
Still Life, Paul Cézanne	Jun 16
Still Life, Jean Baptiste Chardin	Jun 16
Still Life, Paul Gauguin, <i>Color</i>	Jun 17
Still Life, Henry Lee McFee	Jun 16
Walter Emerson Baum Paints the Pennsylvania Hills, <i>Ills.</i>	May 24

PAINTING: WATERCOLOR

Hilda Belcher Paints a Watercolor Portrait, Interview by Ernest W. Watson, <i>Ills.</i>	Apr 5
John Pike and His Watercolors, <i>Ills.</i>	Oct 24
"Micky," Hilda Belcher	Apr 10
Phil Dike Captures the Scale of the West, <i>Ills.</i>	Nov 19
"Portrait of Sam," Hilda Belcher	Apr 4

- Pearson, F. S., 2nd—Designing Magazine Covers, *Ills.* Mar 19
- PERSPECTIVE**
- Discussion, Warren Wheelock, *Ills.* Nov 11
- Philipp, Robert—"Long Voyage Home," *Portrait, Oil* Sep 10
- Painting for Advertisement for Steinway & Co. Apr 23
- PHOTOMONTAGE**
- How a Photomontage Is Made, Alfred A. Cohn and R. A. Kolvoord, *Ills., Photos* Dec 20
- Picasso, Pablo—*Drypoint* Jan 12
- Pike, John— . . . and His Watercolors, *Ills.* Oct 24
- Pitz, Henry C.—*Drawing for Children's Book* May 21
- Sidelights on Book Illustration, *Ills.* Sep 22
- Price, Matlack—"fgc" or Fred Cooper, *Ills.* Nov 15
- Let's Explore Lettering, *Ills.* Apr 17
- So—You're Going to Art School! Oct 9
- Price, Norman—*Battle of the Fences, Ill., Photo* Nov 24
- Thus the Society of Illustrators Was Born, *Ills.* Oct 28
- POSTERS**
- Battle of the Fences, Norman Price, *Ill., Photo* Nov 24
- Posters by Adolph Treidler, *Ills.* Sep 16
- Quintanilla, Luis—"Long Voyage Home," Group, *Oil* Sep 11
- Reece, Childe—*Crashing the Galleries* Oct 14
- Reed, Doel—*Aquatint* Feb 15
- Refregier, Anton—*Pencil and Ink Drawing* Jun 27
- Reiss, Lionel S.—*Wash Drawing* Jun 27
- Rembrandt Van Rijn—*Landscape, Oil* Jun 23
- Rockwell, Norman— . . . , Painter for America's Millions, *Ills.* May 11
- Photo on Cover May
- Studies for Nassau Tavern, *Mural* May 15
- Roose, Herbert F.—When the Commercial Artist "Plays Ball" Sep 26
- Rosenberg, Louis C.—*Etchings and Drawings of . . . , Ernest W. Watson, Ills.* May 5
- "Place St. Germain des Prés," *Drypoint* May 4
- Rouault, Georges—*Oil Painting* Feb 21
- Ryder, Albert Pinkham—*Landscape, Oil* Jun 23
- Schreiber, Georges—"Long Voyage Home," Scene, *Oil Painting* Sep 5
- Photo on Cover Sep
- Portrait, *Oil* Sep 4
- Wash Drawing in Color Jun 27
- SCRATCHBOARD**
- Scratchboard Drawing, Harry Fisk, *Ill.* Jan 29
- SCULPTURE**
- As I See Sculpture, Margaret Brassler Kane, *Ills.* (Wood) Oct 12
- Bas Relief, Egyptian, 2670 B.C. Feb 19
- Chinese Stone Carving, T'ang Dynasty Feb 19
- David Smith: From Studio to Forge, Ernest W. Watson, *Ills., Photos, Steel Sculpture* Mar 20
- Drawing and Modeling Drapery, Malvina Hoffman, *Ills.* Jan 14
- Edmond Amateis and His Sculpture for the Philadelphia Post Office, *Ills.* Dec 5
- Head, Constantin Brancusi Apr 12
- Head, Chinese, 6th Century Apr 12
- Head, J. A. Damp Apr 13
- Head, Francesco Laurana Apr 12
- Head, Michelangelo Apr 13
- Head, Sumerian, 2500 B.C. Apr 13
- It All Started with Blue: Carl Walters as Ceramic Sculptor, *Ills.* Apr 14
- Two Parts Sand—One Cement, André Smith, *Ills., Cement Sculpture* Sep 18
- "Washington," Warren Wheelock Mar 28
- "Water-carrier," Max Kalish, *Bronze* Feb 27
- What Is Good Drawing?, Warren Wheelock, *Ills.* Apr 11
- Seidlin, Percy—Lucian Bernhard's Photo Magnetic Lettering Feb 26
- Three Kinds of Industrial Designers, *Ills.* Apr 26
- Seurat, Georges—*Landscape, Oil Painting* Jun 25
- Sewell, Helen—*Drawing for Book Illustration* May 23
- SKETCHING**
- Men's Sketch Club, Howard Colvin May 28
- See also Drawing
- Smith, André—Two Parts Sand—One Cement, *Ills., Cement Sculpture* Sep 18
- Smith, David—From Studio to Forge: Interview by Ernest W. Watson, *Ills., Photos, Steel Sculpture* Mar 20
- SOCIETY OF AMERICAN ETCHERS**
- History and Activities, John Taylor Arms Dec 16
- Ills.* from Exhibition Feb 11
- SOCIETY OF ILLUSTRATORS**
- Battle of the Fences, Norman Price, *Ill., Photo* Nov 24
- Goings-on at the Clubhouse, William O. Chessman and Mario Cooper Dec 26
- Thus the Society of Illustrators was Born, Norman Price, *Ill.* Oct 28
- When Illustrators Talk, *Ill., Photo* Sep 29
- Soyer, Raphael—"Long Voyage Home," Scene, *Oil Painting* Sep 8
- Staehle, Albert—*Design for Advertisement for Esso-lene Motor Fuel* Apr 23
- Staples, R. S.—Designing Magazine Covers, *Ills.* Mar 19
- Steffen, Bernard—*Chalk Drawing* Jun 27
- Sternberg, Harry—*Aquatint* Feb 14
- STILL LIFE**
- Still Life, What It Is, *Ills.* Jun 15
- Strater, Henry—*Landscape, Oil* Nov 28
- SUMERIAN ART**
- Head, *Sculpture* Apr 13
- Swann, James—*Drypoint* Feb 13
- Technical Hints (No. 11) Stub Pen Drawing, Arthur L. Guptill, *Ills.* May 26
- TECHNICAL TIDBITS**
- Tintoretto—"Presentation of the Virgin," Discussion, Ernest Hamlin Baker, *Ills.* Oct 20
- TRADE-MARKS**
- Hornung on Trade-marks, Clarence P. Hornung, *Ills.* Oct 16
- Treidler, Adolph—Posters by . . . , *Ills.* Sep 16
- Ulreich, Buk—*Airbrush Drawing, Advertisement for Cannon Sheets* Apr 23
- Ulsh, Don—*Blind Sketching, Ills.* Oct 10
- Van Doren, Harold—Space Division in Industrial Design, *Ills., Diagrams* Dec 17
- Veronese, Paolo—"Creation of Eve," Discussion, Ernest Hamlin Baker, *Ills.* Jun 12
- Walt Disney Productions—Animation: Art Acquires a New Dimension, Don Graham, *Ills., Cartoons* Dec 10
- Walters, Carl—Career as Ceramic Sculptor, *Ills.* Apr 14
- Ward, Keith—*Brush Drawing for Advertisement of Castoria* Apr 22
- Watson, Ernest W.—David Smith: From Studio to Forge, *Ills., Steel Sculpture* Mar 20
- Etchings and Drawings of Louis C. Rosenberg, *Ills.* May 5
- "Fourteenth Century Houses at Assisi," *Pencil Drawing* Jan 26
- Hilda Belcher Paints a Watercolor Portrait, *Ills.* Apr 5
- How About Size?, Some Notes on Pencil Drawing, *Ills.* Apr 24
- Jean MacLane, American Painter with a Virile Brush, *Ills., Oil Paintings* Jan 5
- Matter of Legibility, *Ills., Pencil Sketches* Sep 20
- Wear, Ted—John Steuart Curry and His Kansas Murals, *Ills.* Oct 5
- Weisbecker, Clement—Animal Drawings with Text, *Ills., Crayon* Mar 23
- Wheelock, Warren—George Bellows, Most American of Our Painters, *Ills.* Feb 5
- Perspective, *Ills.* Nov 11
- Simplicity in Painting, *Ills.* Jun 22
- "Washington at Valley Forge," *Sculpture* Mar 28
- What Is Good Drawing?, *Ills.* Jan 9
- Feb 18
- Apr 11
- White, William Fletcher—Opportunities in Fashion Illustration Jan 27
- Wiese, Kurt—*Illustration for Children's Book* May 22
- With the Schools Feb 33
- Mar 33
- Apr 32
- May 32
- Jun 32
- Sep 12
- Wood, Grant—"Long Voyage Home," Scene, *Oil* Sep 12
- WOOD CARVING**
- Figure, African, 18th Century Feb 19
- WOOD ENGRAVING**
- Engraving of Drawing by Delacroix, Oskar Bange-mann Jun 14
- Multiple Tool Wood Engraving as Practiced by Joseph Di Gemma, *Ills.* May 17
- WOOD SCULPTURE**
- As I See Sculpture, Margaret Brassler Kane, *Ills.* Oct 12
- Woodbury, Charles H.—*Etching* Feb 13
- Wright, Russell—*Industrial Design* Apr 27

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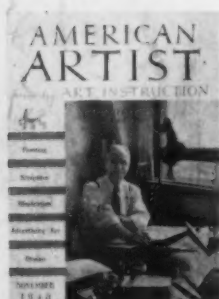
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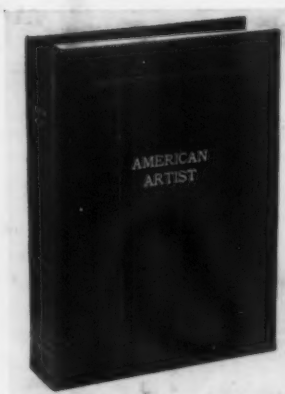
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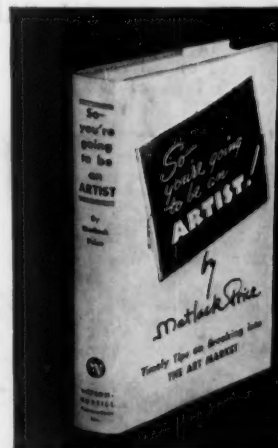
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